

filmindia



STUDIO KAYAN DATTA

MARCH 1942.

LAND As. 12/-

EDITOR BABURAO DATTA

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PRESENTS

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The same ingenious Craftsmen whose tradition in the manufacture of preferred Professional Cine Machinery dates as far back as 1907

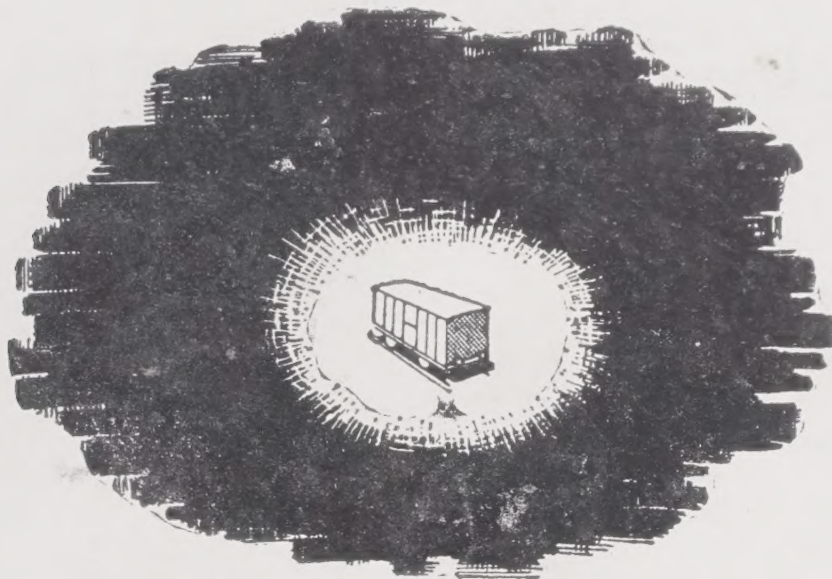
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THIS is merely a Railway Wagon—but as a weapon of War its huge Victory Potential is perhaps not fully realized! You may not know it, but in times like these a proper use and quicker turn-round of these unpretentious looking vehicles can prove as deadly to the enemy as the most powerful high-explosive bomb or long-range gun. This simple looking wagon which carries the products of your factory or fields across the vast stretches of India is in reality a precise and most deadly weapon of War; yet its modest load discharged unfalteringly every day at destination soon amounts to several score tons of vital material for the sinews of war. Every hour saved in loading and unloading—every wagon loaded to capacity—every fresh journey undertaken—all mean a step nearer to Victory. The goal will be reached immeasurably earlier if, by your co-operation, all unnecessary delays and wastage of wagon space are eliminated.

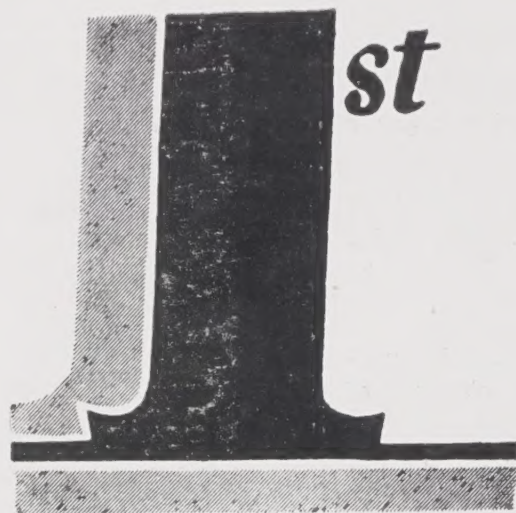


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IN ORDER OF MERIT



"MAGIC VOICE OF THE SCREEN"

THE IDEAL CHOICE FOR STUDIOS AND THEATRES

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FAMOUS PICTURES LTD.

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PHOTOPHONE HEADQUARTERS,
9, MARINE LINES, BOMBAY.

The knife is now being used as an argument. And the knife did its dirty trick recently by drawing blood from Mr. Sorabji M. Vajifdar the manager of the Roxy Cinema, Bombay and from a door-keeper of the same cinema.

It all happened on the 27th January when "Jhoola" was being screened. We are told that a section of the Muslim Community objected to some of the words of a duet sung by Mumtaz and Shahzadi as highly offensive to their religious susceptibilities" and taking the law into their own hands the hooligans threw stones and other missiles at the curtain, which was torn. When the unlucky manager of the cinema, with his door-keepers, tried to pacify the hooligans, he was mercilessly stabbed in the thigh and so was a doorkeeper.

The injured persons were removed to the hospital, where they are progressing well. And the show was resumed under police guard after arresting 20 persons for hooliganism.

That was the grim drama played in respect of a perhaps most harmless picture. It is not necessary here to nail down the real culprits who fanned the communal flames for their own benefit. It is a job for the C.I.D. and we hope they make a good job of it by tracing the real culprits and punishing them severely.

What, however, surprises us is the utter disregard of the usual technique followed in case of pictures found objectionable to some people. "Jhoola" was passed by the censors and if a section of the Muslim community had any objection to any portion of the picture, it would have been the correct thing to approach the authorities and make their remonstrations. If the authorities had failed to move in the matter, a peaceful demonstration could have immediately achieved the purpose. Producers are businessmen and they do not like a demonstration against their pictures.

But, evidently, those behind this cowardly outrage did not believe in respectable and peaceful methods and resorted to the cult of the bloody knife.

It is regrettable that this spirit of intolerance and excessive religiosity is being encouraged not only by the communal organizations but by the authorities themselves.



HOW CAN YOU BE

so lovely?

One thrilling question...six short words—but they come only to those whose skin is petal-smooth. How important it is that you should protect the fine texture of your skin with Icilma Beauty Aids. First pat a little Icilma Vanishing Cream gently into the skin. This will protect your skin and make an ideal base for your powder. Then a dusting of delicious Icilma Face Powder to give sheer chic to your make-up. Finally, massage Icilma Cold Cream gently into the skin every night. It cleanses your skin of every speck of dirt and guards it against roughness. Let Icilma Beauty Aids guide you to even greater glamour and loveliness.

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- VANISHING CREAM
- COLD CREAM
- ROUGE CREAM
- FACE POWDER

FILMINDIA

This disgraceful exhibition of rowdyism not only gives a bad name to our Muslim community and to the first city in India, but it also makes our entertainment theatres unsafe for our wives and children.

A few days later, after the Roxy incident, some armed Pathans took it into their head to see a picture free without paying. They marched to the New West End Cinema and demanded free admission. When the door keeper refused admission one of the Pathans is reported to have whipped out a knife and threatened the trembling door-keeper.

The crowd, which gathered, saved the situation and the policemen were called on the scene. The Pathan, wild by now, ran about helter-skelter with a huge open knife in his hand threatening one and all. After a long chase, the police succeeded in securing the man.

Really, times are getting rotten. The orgy of human killings which the Western people have let loose on a trusting world seems to be affecting our peace-loving citizens also.

At this rate, how is anyone to move about the town and go about his peaceful vocation in search of his daily bread?

Still another menace that comes to the city at intervals is the Australian troops. No one denies the huge sacrifices which the Australian people are making in this war. Many a brave son of Australia is giving his life in the battlefield to keep the flame of freedom burning in every home.

But strange as it may seem some of these fighters for freedom misbehave like cads when they pass through Bombay.

Reports have come to us of Indian ladies being molested even if accompanied by their men folks. An instance was reported to us of half a dozen tipsy soldiers knocking at a girl's door at night and asking to be admitted by saying, "We are Australians".

So what, if they are Australians. Have they any right to molest and harass our women? If they are supposed to be fighters for world

freedom, why should their own individual act imperil the freedom of our women?

Other people in the country are making their protests to the proper authorities about the disgraceful behaviour of the Australian soldiers and we hope the authorities do the needful. We are always prepared to treat the Australians as our guests, but only if they know how to behave.

This Australian menace is another stopper to the attendance at our cinema houses. In old times, our women used to go to the pictures unaccompanied. Now even with their male escort going to the pictures seems to have become a risky job.

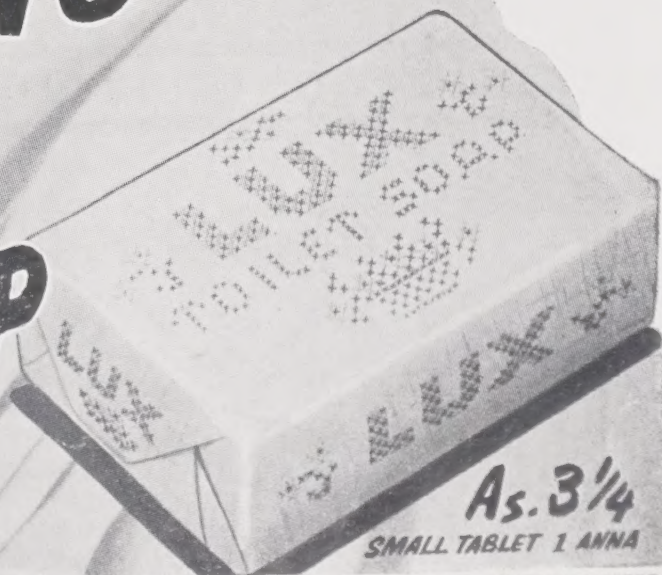
With hooligans, knives, sticks and Australians let loose, our film trade is not facing a very rosy future and something must be done soon, in sheer defence, if our entertainment industry is to survive.



The inimitable Durga Khote as "Kaikayee", the stepmother of Shree Ram in "Bharat Milap" the mythological marathon of Prakash Pictures.

*For a skin
like silk...*

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USES
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HIS MASTER'S VOICE RECORDS

Marathi Records

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N 13105 { सोड हरी सोड रे
चल सखये जाऊंया ग

Miss VASANTI

N 13106 { लगबग ये चल बाई
गडे गोकुळिचा ग

G. N. JOSHI, B.A., LL.B.

N 13107 { आलीस कशाला ग
अंतराच्या गूढ गर्भी

Gujrati Record

RAJKUMARI

N 13394 { लीलुजा लीमडा हे
ओवा शा शेअराण

Hindustani Records

Prof. VINAYAKRAO PATWARDHAN

N 25849 { ऋत आई सावनकी
तराणा

S. L. PURI

N 25850 { फागन आया
सखि आवो सुनाऊं

JANKI BAI

N 25877 { जमुनातट राम खेले होरी
बीन बादल बिजली कहां चमके

K. C. DEY

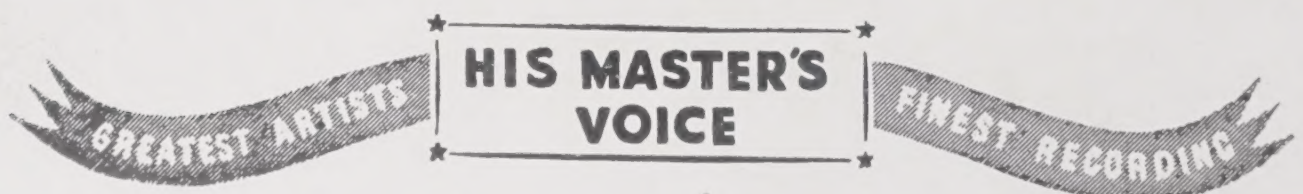
N 16504 { कौन गाम क्या नाम
हर की एक ही जात रे बंदे

Miss MUNNI

N 14595 { क्या करूंगी इस तन को
मिरा नाची रे मिरा नाची

FILM SONGS FROM: JHoola, DOCTOR, BETI, GARIB,
PYAS, RAJA-RANI, UJALA.

Available from all H. M. V. Dealers.





KHURSHEED—

Perhaps the most popular star on the Indian screen today, Khursheed gets a royal ovation in every picture. Once again she is on the screen in "Beti" a social hit of Ranjit Movietone.

Running Tenth Great Week In Deserted Calcutta

"MASOOM"

Directed by S. F. HASNAIN

Mr. PHANINDRA NATH BRAHMA, Mayor of Calcutta says:—



January 27, 1942.

The Proprietor,
Globe Theatres,
Calcutta.

Dear Sir,

I am sorry that I have been rather very late in writing to you about "Masoom". What struck me most in the Picture was the graveyard scene. Also the last scene was superb. I admire the author for his imagination and moral courage.

As regards the performance of Artistes, it was simply exquisite. All credit must go to the Producer and the principal actors. I was delighted to see a Picture like this, and wish it all success.

Yours truly,

Phanindra Nath Brahma

Ready for release

"CHOWRANGHEE"

An ultra modern cosmopolitan picture in double version—Hindustani and Bengali

Directed by S. FAZLI

Starring :—ANIS, MEHTAB, AMJAD and HARPRASAD.

effort by an all-cut programme of production, let him get out of the Board.

We want men who can make the rusty wheels of democracy move a bit faster. If Shantaram has already failed, let us try another man hoping that he will succeed better.

But let us not wait and watch the war being lost. Let us fight and win it.

BULLO! HEALTH OFFICER

Sometime back we wrote about the scarcity of lavatories at the Majestic Cinema in Bombay. We understand that the authorities took up the matter temporarily and as usual made some inquiries and probably because of persuasion from the cinema owners dropped the affair.

But the nuisance continues as of old and nearly eight hundred cine-goers are compelled to wait and make their turn at the four-seat lavatory obtained at the theatre.

In addition to this agonising inconvenience, for which the theatre-owner does not seem to care a fig, the lavatory is kept in a scandalously unhygienic condition, being constantly filthy.

We wonder what Dr. Das Gupta the new health officer of the Bombay Municipality is doing? Surely, he is not persuaded so soon?

The hygienic conditions generally obtained in theatres where Indian pictures run are really a shame to the first city in India. Cannot something be done to teach these theatre-owners a lesson?

On making inquiries at the theatre we are told that the Municipal authorities do not find it possible to sanction the construction of new lavatories. This is a strange position, if it is true.

We refuse to believe that the Municipal authorities are so short-sighted as to refuse co-operation to a theatre-owner who is anxious to provide better hygienic conditions to his patrons.

FRUSTRATING "FILMINDIA"

Every postal delivery brings us pressing requests from our agents all over the country for more copies of "filmindia".

"I was sold out in a day". "The students rushed and bought all the copies in two hours." "For heaven's sake send more copies". "We can double our sales if you only supply". Such frantic requests have become the order of the day.

Our standard reply is that we cannot afford to print more copies than we are doing at present owing to the excessive cost of paper.

Friends remind us in unfriendly ways of the increased price of twelve annas per copy. Here is the trade secret, for all it is worth: The actual production cost of the February issue per copy was fifteen annas. Though the reader pays twelve annas per copy, after allowing a commission of 25% to the agent we get in

hand nine annas per copy. Over this we spend one anna in postage per copy. That leaves us a nett return of eight annas per copy. Which means that over every copy sold we lose seven annas.

These seven annas are covered with the greatest difficulty by the advertising revenue. Add to this our office and staff maintenance expenses and for heaven's sake realize our position as publishers.

We do not want profits in these times, but we have no pocket to lose money on the business of publishing "filmindia".

The extreme popularity of "filmindia" is very flattering, but in these times, we do not even want praise but we crave for a little rest from threatening demands, lawyer's notices, and vivid descriptions of the clamour created by the readers at the agents' shops.

It is sheer waste of words to ask for more copies. We are doing our best and we cannot do better.

The only way to solve the present problem is for the readers to share their copies with friends. If they do so, it will be a favour and a help to India's most popular film mag.

"FILMINDIA" MYSTERY

After every monthly despatch we get a large crop of complaints from subscribers and agents that they have either not received their copies or that they have received some copies short.

These complaints have now become chronic and we are led to suspect that "filmindia" is becoming stealthily popular with the delivery postmen and the transport officials of the railways.

Immediately on receipt of such complaints, we write either to the Post Master General, Bombay or to the Station Superintendent, Victoria Terminus.



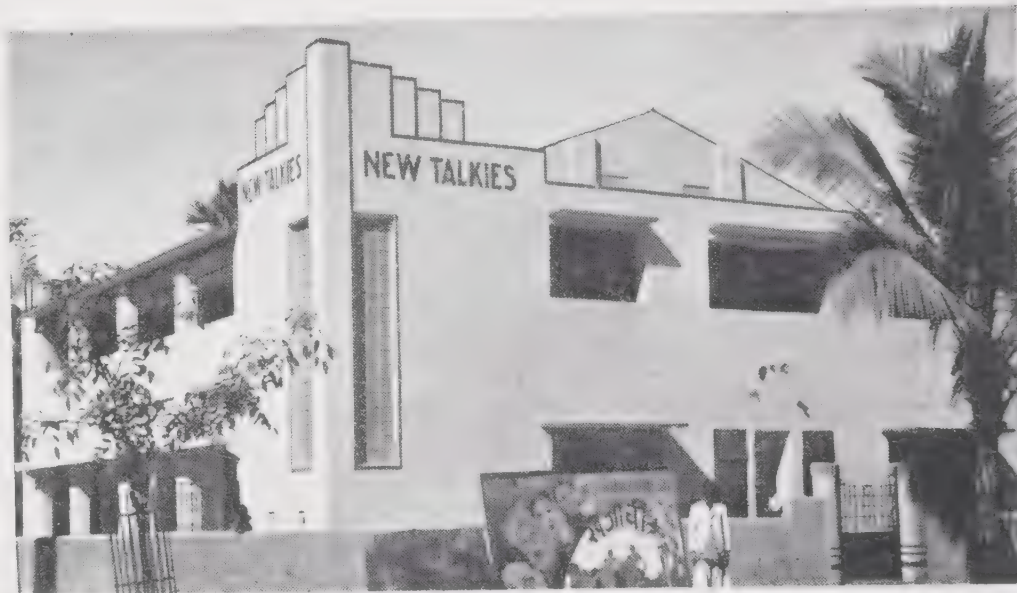
Jagdish, our popular character actor, acts the stern man with Kausalya in "Rai Saheb" a social story of Janak Pictures.

BHOPATKAR THEATRES

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THE **NEW TALKIES** — B A N D R A —

Equipped with the Latest RCA Sound System —
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BEST SHOWMEN OF THE EAST **BHOPATKAR THEATRES**

Neelam Mansion — Lamington Road

BOMBAY No. 4.



Radhusudan and Kausalya give a beautiful duet in "Bharat Milap" a Prakash success.

Both these officials are invariably polite in making the necessary inquiries and for sometime the mountain of red tape gets into labour but brings out the proverbial mouse that "copies could not be traced."

On our side every copy is despatched under the strictest possible supervision and after several checkings.

We rely on the goodwill and satisfaction of our readers and the least we can do is to send them the copies in time. We do that but somehow for reasons known only to the postal authorities, the copies keep on disappearing with tragic regularity.

Well, it will be too bold to say that our transport authorities are gradually getting dishonest and we refuse to believe so. But, really, someone must know where these copies keep on disappearing.

Till this mystery is cleared, we must admit that "Filmindia" is indeed a very attractive paper and tempting enough to strain the honesty of good, god-fearing people.

DIRTY RACKET

As the Indian films become more popular every day, it seems that our film stars get more exposed to dirty scandal at the hands of dastardly scandal mongers.

Some time back several dirty posters in English, Gujarati and Urdu were pasted all over Bombay attacking Film-star Naseem. This was certainly a handiwork of some unscrupulous scoundrels who seem to have lost respect not only for the womanhood of India but also for their own mothers and sisters.

Then came the turn of Miss Rose and of Miss Vanhala and for days ugly rumours about them persisted in circulating from mouth to mouth.

But the climax was reached last month when the entire town seemed to be buzzing with the rumour that

Leela Chitnis had met with some unfortunate mishap and that she had died in one of the several hospitals in the city.

As days passed this rumour was echoed again and again with colourful permutations till the poor girl's character was drawn on the public streets with lurid details.

And all this time Leela was visiting her children in Gwalior as a fond mother would do, and moreover was hale and hearty.

The strange part of the whole business was that even good and intelligent people also believed the rumour and helped to spread it.

Really, can't those cowards who deal so shabbily with our women once in a while, imagine their own wives and daughters in place of the victims of their rumour-mongering?

Only then will they realize the pain and agony these rumours cause to the dear relations of the poor, defenseless victim.

We sympathise with Miss Leela Chitnis.

AN APPEAL TO MR. PERRY

For more reasons than one, we are glad that the old regime in the Kolhapur State has come to an end. The affairs of the State are now in the hands of an experienced administrator—Mr. E. W. Perry—who is the present Prime Minister of Kolhapur.



Here is an intriguing situation from "Mama Happa Returns" a New Hums picture in Marathi



Indrani in "Zavar", a social story of Mohan Pictures.

Already within a very short period things are brightening up in Kolhapur and the people are looking forward to peaceful progress without underground intrigues and unblushing favouritism which often distinguish state politics in India.

With Mr. Perry at the helm, we feel safe in commending to his urgent attention the injustice done to the entertainment business in Kolhapur by the last regime.

The cinemas in Kolhapur have been mercilessly taxed in one form or other and the entertainment industry becomes an uneconomic problem in consequence.

We give below a comparative taxation chart.

Item	In Kolhapur	In British India
1. Theatre License	Rs. 130/- per year	Rs. 40/- per year
2. Octroi Duty	Rs. 2-6-0 per film copy.	Re. 1/- per film copy
3. Entertainment Tax 25%		Less than 10% (Collectively)

Add to this the telephone charges, electric current charges, inspection fees and the throat-cutting competition amongst the exhibitors themselves, and we can understand why cinemas are not prosperous in Kolhapur.

Really, Mr. Perry must see to this matter urgently and grant immediate relief to the showmen from this throttling legacy of the last regime.

Doing so will not only mean saving the local exhibition business but the kind act will also lend an in-

centive to the exhibitors to bring in more and more instructive and entertaining films resulting in greater good to the State.

CLAUDE SCOTT'S KANGAROO?

We must thank a correspondent who has asked what has happened to the Visual Education Campaign in the rural areas of this Province which Mr. Claude Scott, Director of Information, Bombay, had started this time last year and about which we had offered some frank comments.

In the January 1941 issue of "filmindia" we wrote "while in theory the scheme ought to be acceptable to the people in the industry as also to tax-payers, its practical success will depend entirely on the experience and efficiency of the men behind it". We openly questioned Mr. Scott's competence to take up the job and enquired, if he did not know much about what he was taking up, who were the experts he was relying on.

We pursued the topic in February 1941 issue of the "filmindia" congratulating Mr. Scott on his 'efficient hurry' in getting his scheme justified by its inauguration at Trombay by His Excellency the Governor and the imprimatur of approval from the 'Times of India' in its editorial.

We went on to explain the scheme as it was prepared by Mr. Scott. The Government of Bombay had purchased one hundred 16 m.m. Kodak projectors with 72 wattage, 6 voltage and operated on dry batteries at



Mumtaz, a popular dancer, gives a dance that created a small riot in the Roxy, Bombay. This dance of Mumtaz and Shahzadi becomes very popular in "Jhoola", the latest hit of the Bombay Talkies.

The initial cost of Rs. 44,100. The cinema shows were to be held even in the smallest villages of the Bombay Province and a start was to be made with Ahmedabad East Khandesh, Ahmednagar and Belgaum districts.

There were certain other features of the scheme such as voluntary workers and an expenditure of Rs. 3000/- a month. We have heard nothing since about how the scheme has worked; whether the shows were appreciated by the villagers or not and whether any extension of the scheme was contemplated. As the correspondent rightly points out in his letter to the editor of "filmindia", we are all entitled to know all this and Mr. Scott will do well to publish a communique giving full details about the execution of the scheme.

Besides this, even at this late hour, we would welcome replies to the 'awkward' questions we put in the February issue of "filmindia" and find out for ourselves whether they were awkward at all or we were justified in putting them. We thank our correspondent for drawing our attention once again to this important public question and giving us an opportunity to wake up Mr. Scott to his obvious responsibility.

But will Mr. Claude Scott wake up? We doubt.

TWO GOOD YEAR BOOKS

There is a man in the South Indian Film Industry who is worth his weight in gold to any industry. We

speak of Mr. V. Rama Rao, the ever watchful secretary of the South Indian Film Chamber of Commerce. But for Mr. Rama Rao, the South Indian Film Industry would have become an unrecognizable mess today. It is only due to Mr. Rama Rao's perseverance and sincerity of purpose that the film industry in the South shows some complexion of organization.

Mr. Rama Rao has this year come out with a "Madras Film Diary" for 1942 priced at Re. 1/- and available from him from Khaleel Mansions, Mount Road, Madras.

It is an altogether useful book with nearly 200 pages of solid information not only about film makers in the South but also in other parts of the country. We commend the book to the students of our film industry.

Still another year book called the "Motion Picture Year Book" and priced at Rs. 5/- is published by Mr. B. V. Dharap who was till recently with the Indian Motion Picture Congress. Motion Picture Enterprises, Bombay No. 2, who have published the book report to us about its favourable reception by all people in the industry.

Mr. Dharap's attempt is also commendable, though we miss in the book any mention of the numerous film journals which serve the industry so well and so truly.

The INDUSTRIAL & PRUDENTIAL ASSURANCE Co., Ltd.

(INDUSTRIAL ASSURANCE BUILDING, OPP: CHURCHGATE STATION), BOMBAY.

(ESTD. 1913)

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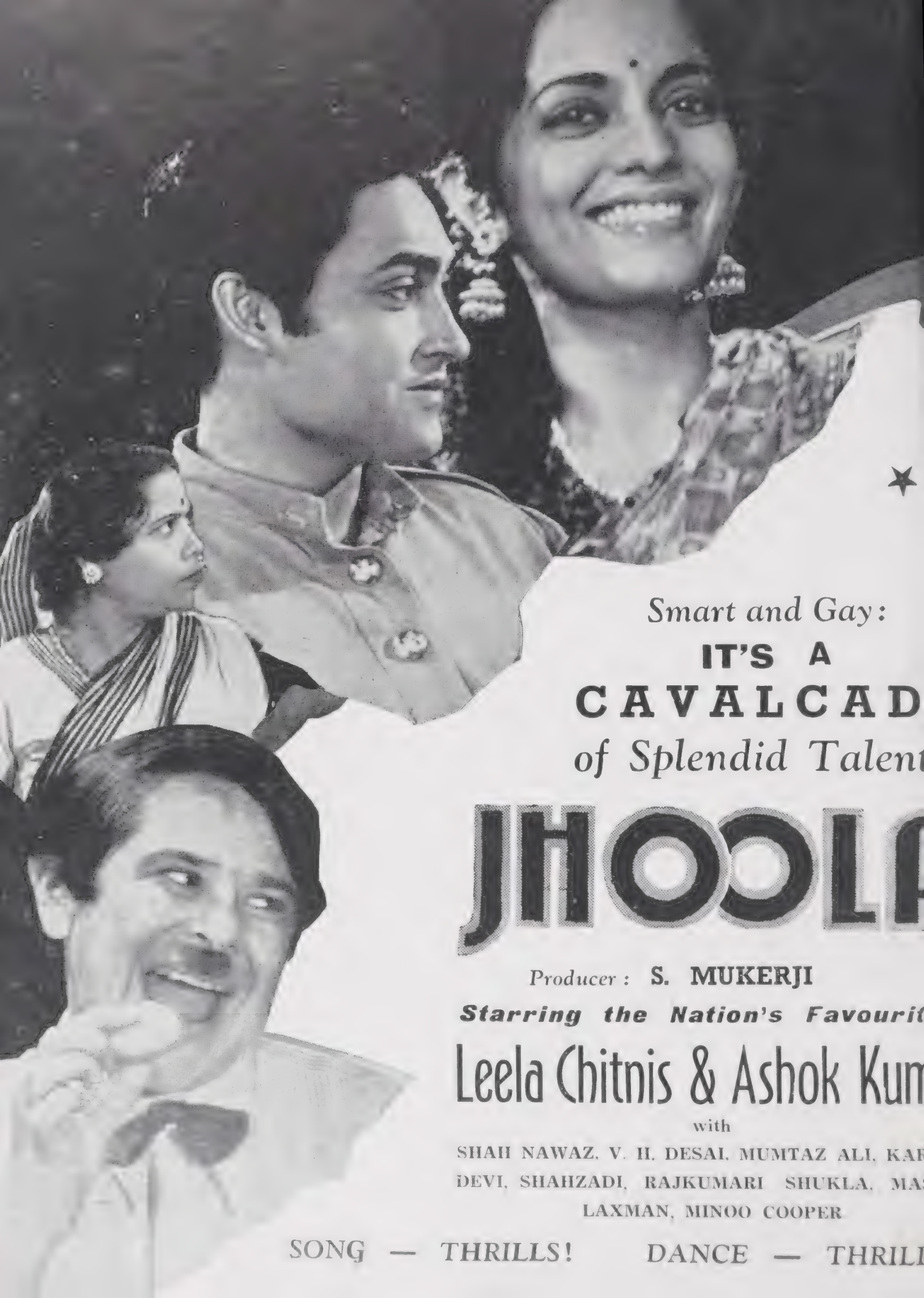
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Smart and Gay:

**IT'S A
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JHoola

Producer : **S. MUKERJI**

Starring the Nation's Favourite

Leela Chitnis & Ashok Kumar

with

SHAH NAWAZ, V. H. DESAI, MUMTAZ ALI, KANAI LAL
DEVJI, SHAHZADI, RAJKUMARI SHUKLA, MANOJ
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SONG — THRILLS! DANCE — THRILLS!



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Record sale now
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cords of "JHoola"
song-hits!



Rs. 8,000 Offered

RUNNERS-UP: Rs. 5,000

EXTRA PRIZES: De luxe Desk Set for each One Error solver Handsome Gift for each Two Error solver. Merit Bonus for each Three & Four Error solver

FIRST PRIZE:
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 + Rs. 250 MONTHLY FOR 12 MONTHS
OR
Rs. 7,000 CASH

238

“COMMONSENSE CROSSWORD” No. 238

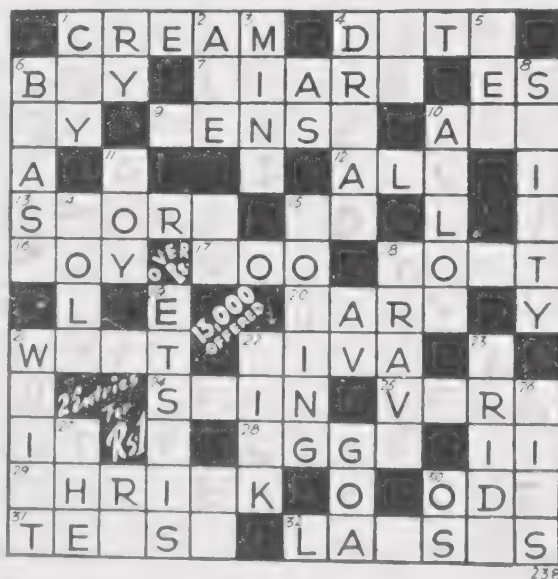
The riddle of the Sphinx has absorbed wise men for ages—leaving them little the wiser or the richer! Solving the puzzle below requires but a few of your leisure moments (though it may well beguile you into spending, fascinated, a very agreeable hour or two). And if you submit the best solution received your reward will be Rs. 8,000, no matter how many your mistakes—unless you prefer Rs. 7,000 cash down. A further Rs. 5,000 will be divided among Runners-up; and, besides, there are unlimited Extra Prizes in which you will share with even as many as four mistakes. You will avoid one big mistake by getting busy without delay on the Practice Square below.

CLUES ACROSS

- If you wish to skim that of the awards offered do not neglect to study the Clues closely
- Moral or legal obligation
- Lad
- Unfortunately we often believe the things they tell us!
- Such an atmosphere usually puts a strain on one's nerves
- Residue of burnt substance
- Everything
- Some gifted authors are able to make this seem frighteningly real
- Plaything
- When people do this they are usually actuated by strong feeling
- To the inexperienced sometimes seems deceptively easy to manage
- Ups and downs tend to make reflective person's attitude towards life this
- Women are generally able to endure prolonged this more patiently than men
- Prima donna or popular woman singer
- As a rule that of a woman bruises much more easily than a man's
- One of the parts of speech
- Reversed spelling of what hens produce
- It is difficult to be patient with persons who this at least sign of danger
- Queer
- One is sometimes at a loss to know how to take person who is this
- The average mature man's past contains at least a few these!

CLOSING DATE, MARCH 13th.

N.B.—The Entry Fee is Re. 1 for 2 Entry Squares. Entry Forms will be published in the Illustrated Weekly of India of March 1st.



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ONLY ENTRY FORMS
CUT OUT FROM

“THE ILLUSTRATED WEEKLY
OF INDIA”

of March 1st
will be accepted.

COPIES AVAILABLE FROM ALL NEWSAGENTS

CLUES DOWN

- Modest or bashful
- Kind of beer
- Man usually has himself blame if he is misled by
- Women are prone to this more than men
- Affirmative answer
- Sensible people usually treat angry this with reserve
- Generally speaking it is usually best to say as little as possible to person who is this
- Mixture of two or more metals
- Has tendency to become hysterical when pent up
- Indian unit of weight
- Men who are by nature given to this are apt to make trying husbands
- People of this disposition are seldom easily diverted
- Jumbled spelling of sister
- Supple this greatly enhances a woman dancer's grace
- Flat round object
- Alas, how soon after marriage does many a bridegroom's this become less ardent!
- Offers
- The definite article



Editor's Mail

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

N. R. Lokrey (Kurnool)

Why don't you resign from your present job and produce your own pictures?

It is cheaper to criticise than to produce.

S. C. Rao (Nagpur)

Has the Bombay Talkies got only one hero: Ashok Kumar?

No. Now they have brought another in Ulhas who once worked in "Mera Ladka", a Prabhat picture. You will soon see this guy in the next picture of Bombay Talkies.

Ramana Murthy P. V. (Benares)

Why were the Americans so much interested in the Indian boy, Sabu?

They probably required an elephant boy and an odd bit from India. Anyway, Sabu has done well for himself.

Don't you think, Leela Chitnis is somewhat old to play girl-roles?

Somewhat?

M. Kaje (Vekulam—Natal)

Name some of your best Mahomedan actors and actresses?

We have no artistes known as Mahomedan artistes. But here are some well known ones known as film artistes: Devika Rani, Khurshed, Rose, Sardar Akhtar, Leela Chitnis, Vasanti, Kumar, Chandramohan, Ashok Kumar, etc.

A B. Nath (Ranchi)

Who is the hero of the year?

Dalsukh Pancholi for producing "Khazanchi", the best money maker of the year.

Miss Shashikala (Poona)

Why is Kantilal of Ranjit usually given a beggar's part?

Because singing beggars are popular in India. The rich ones demand at least music as a value for their small coin, and even beggars have to learn singing to earn a livelihood.

Ambadas V. Redkar (Malvan)

Do you know why Mr. Baburao Pendharka left Navyug Chitrapat Ltd.?

He saw Prabhat's "Padosi" and the theme did not appeal to him. And Baburao does not believe in long drawn quarrels like the Prabhat partners, so he cut away from his brother. Winayak, straightaway.

Bhuwan Ranjan (Patna)

What is required for scenario writing?

Brain and experience. We have people with the latter.

B. Sita Ram (New Delhi)

I admit that Shantaram is a good director, but he is not such a genius as you describe him to be. Don't you think, you have boosted him too much?



After a very long time, Surendra, that popular singing star, comes to the screen in "Garib", a social story of National Studios featuring him and Rose

a RICH-POOR romance

That might be your Own

SURENDRA & ROSE in

GARIB

The picture projecting the life of the India of To-day & Tomorrow, where peace and happiness reign through Labour and Love.

Now Running to crowded houses

AT SWASTIK TALKIES

SURENDRA and **ROSE** in this double-action vivid drama, give you their best song-blended and music-flavoured performance of the season.

SANKATHA—refuses consent... but agrees to help the unemployed.

ANSARI—seeks to end a heart-ache, ... but fails.

VEENA—tries to save an orphan from the lust of a villain and loses a job...

Yes. I have lately started thinking that way. But I have never said that Shantaram is a genius. That would make his greatness look smaller. On the other hand, he is a persevering, hard-working guy who is learning new tricks every day. And because he is learning new things, he is giving different pictures every time. But don't be jealous, Shantaram won't be giving us pictures for a long time to come. He is busy with other things at present.

Chandrika Prasad Verma (Chapra)

Is Monica Desai a relative of Leela Desai?

A sister. I am told, but a competitor in charms. Is Neena really a beautiful girl?

Ask me another.

What has happened to Padma Devi?

She is working in Calcutta and is waiting for Calcutta to be bombed to come to Bombay.

Film Stars generally fail to be good house-wives. Why?

Because the fire in the hearth fails to kindle a flame in their hearts. Film stars are like over heated dynamos with their coils burnt. Four walls don't make a home, unless hearts are in unison.

How long will Vasanti remain a baby on the screen?

As long as her father keeps on chaperoning her to and from her work.

Qamruddin Ahmed (Patna)

Is Vanmala married or not?

Yes. And that is enough.

K. Jaswant Singh (Agra)

Don't you think that to settle their dispute Prabhat people must now produce "Buddha, the Peace Maker"?

Sardar Chandulal Shah of Ranjit is now acting as "Buddha". Let us see whether he achieves peace or armistice.

Does acting affect one's health?

Not Ashok Kumar's.

M. S. A. Khan (Benares)

Will the directors and the producers ever realise that a good film cannot be made with a thin story?

Not unless the stupid crowds stop seeing any and every picture presented on the screen.

R. N. Murthy (Bangalore City)

I would like to see Ahmed Abbas becoming a film director. Wouldn't you?

Long, beautiful and black hair is the most precious ornament of a woman. Beauty is a divine gift but neat and beautiful hair is a culture which can be acquired by the constant use of MUKUL HAIR OIL.

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MUKUL
for
BEAUTIFUL
HAIR



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Which is Greater? Love or Sacrifice

*Here is the human story of a village girl
who loved and a city girl who sacrificed*



The picture that has set the film trade thinking with its
Box Office } potentiality !

Starring: **SNEHPRABHA, ISHWARLAL, Shamim, Nazir,
E. Bilimoria, Gope, Sharifa,**

Director: **RAM DARYANI**

Produced at
RANJIT

Now Showing to Crowded Houses at
IMPERIAL CINEMA, Bombay

Particulars: Supreme Film Distributors, 85, Main Rd., Dadar, Bombay.

A Supreme
RELEASE



ausalya and Ratan Bai give some emotional drama in "Rai Saheb", a Janak social picture.

Of course, I would. He is well on way already. Many successful story-writers end their days as directors. Why not Ahmed Abbas!

Where is Baburao Pendharkar working now?

Since his marriage, all his activities are confined to Kolhapur.

Why do the South Indian producers keep on producing very lengthy pictures?

They want to exhaust the raw stock as soon as possible, so that no one will blame them if they keep idling afterwards.

H. Rao (Madras)

How much are you paid by the Vauhini Pictures to raise their productions?

They showed me "Sumangali" free of charge.

emandra Nath (Chandausi)

My professor says that "filmindia" is a book of the hour (not for all time)?

"One crowded hour of glorious life
Is worth an age without a name."

Ask him who wrote that.

N. M. Swamy (Trichinopoly)

Last month an agent of yours told us that you did not print the usual issue of "filmindia" owing to the high cost of paper. Is it true?

That man is a liar if he has told you that. Probably he has not paid his dues and his supplies have been stopped.

Iyengar (Hyderabad)

Would you mind recommending me as private secretary to any of the enchanting actresses?

Send your measurements.

Mansoor Ahmed (Khurja)

What is the next picture of Director Kardar after "Nai Duniya"?

With Kardar it is not so much the next picture as the next producer. With every picture, Kardar changes his producer. He doesn't seem to like the same face twice. I think, his next story will be "Love in Marble" written by the well-known writer Dewan Sharar.

S. Ramraj (Durban)

Where is K. C. Dey nowadays?

He is in Bombay, working in a new picture of Laxmi Pictures with Leela Desai in the cast Phani Muzumdar is directing this picture.

S. C. Swananjappa (Bangalore)

Why is Abbas fond of the word "Naya" vide: "Naya Sansar", "Nai Duniya", "Naya Tarana"?

By using "Naya", he probably wants to convince people that he is giving really something new. "Naya Sansar" was really a new hash of several ideas from foreign pictures and Abbas is justified in calling it "Naya".

Shushila Devi (Rajpur)

When will the producers give us new faces instead of the same old ones? We want to see young people making love to each other on the screen instead of papas and mamas?



As Queen Mumtaz Mahal in "Taj Mahal" a Mohan Picture, Sarojini is reported to be a success.

KEEP THE NATION LAUGHING



THE ENTERTAINMENT SLOGAN
For the Year 1942!

N A V Y U G ' S



LAUGH-SHOW FOR THE NATION

STATE GUESTS

(**SARKARI PAHUNE**)

Produced & Directed by—**WINAYAK**

Starring:—**Damuanna Malwankar & Jog**
Vatsala Kumtekar, Shakuntala, Saroj Borkar
Shanta Jadhav

AWAIT ITS RELEASE IN YOUR TOWN!

Released Thru PEERLESS PICTURES, 116, Charni Road, Bombay, 4

Now, how do you expect new faces on the screen when educated girls like you choose to run miles away from the screen. For educated girls who have their head properly set on their shoulders the film industry offers not only paying jobs but also an interesting occupation. Look at Devika Rani, Leela Chitnis, Leela Desai, Rose, Nalini Jaywant and many others. They are earning thousands every month and no one can call them bad. The recent addition to the imposing list of screen stars is Neena, another girl of education and culture. Come, if you have the talent, join our family, and I am sure you will also make good. And with you, we won't have to fall back upon love scenes between old papas and mamas.

R. Agarwal (Patna)

I am glad to learn that Sulochana is returning to the screen again. She brings to mind my own school days when she thrilled us in "Madhuri" and other pictures. Do you think she will be able to hit it as well again?

Wait and see. She knows the game better than several new comers. When Sulochana makes up her mind, fans lay down their hearts to be tram-

pled upon. Let us all see "Ankh Michowli" and decide.

Devi Dayal Misra (Lucknow)

What is the next picture of Chitra Productions after "Kanchan"?

It has not yet been christened but it is a social story of which Producer Gvalani is proud in advance. It will feature Leela Chitnis, Pahari Sanyal, Keshav-rao Date and Ratan Bai. Gvalani assures me that he will not repeat the mistakes of "Kanchan" and for dear old Leela's sake, I wish them all success.

Can stories from outside persons be accepted by film companies? If so, what is the way to send a story to a film company?

Writing stories for the films is a dangerous occupation for persons outside the industry. Even if an outside writer writes a really good story, there is no guarantee that it will be officially accepted and paid for, though it is quite possible to see the story produced without even a courtesy acknowledgement. So if you love the game of writing, by all means submit your stories to the usual film studios and they may be produced but if you are

AFGHAN SNOW

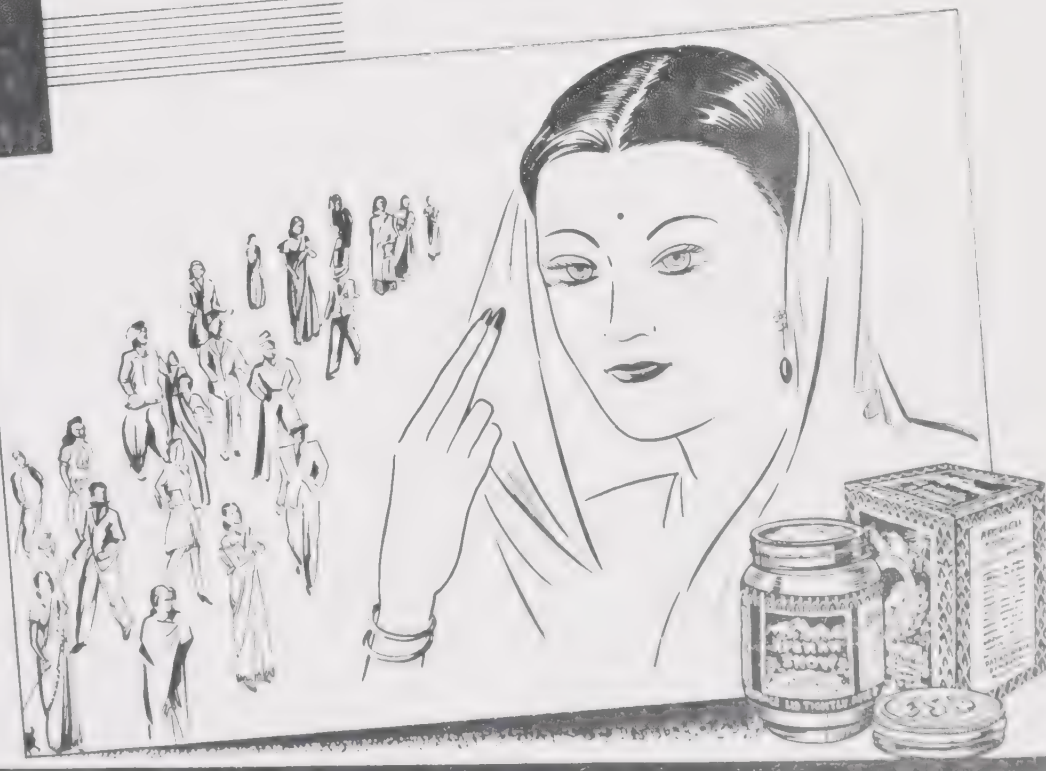
BEAUTY TIP!

BEAUTY CULTURE

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The **JUNGLE PRINCESS**

Starring **FEARLESS NADIA** *with*

JOHN CAWAS, RADHA RANI, HARI SHIVDASANI,
SARDAR MANSUR, DALPAT, MITHUMIA & Others.

DIRECTED BY
HOMI WADIA

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For Bookings Apply—**M. B. BILIMORIA & SON, BOMBAY, 4.**

Simultaneously Released at:

SUPER TALKIES

Bombay

NOVELTY TALKIES

Ahmedabad

MOTI TALKIES

Surat



It is not an embrace. It is a loving crash between Nadia and John Cavas, the two athletes of "Jungle Princess", a Wadia thriller.

looking out for your name or money you will be disappointed.

C. K. Grover (Lahore)

How is it that some film stars who were twenty, two years back are still reported as twenty years old?

Time stands still where the age of a film star is concerned. The publicity mathematicians roughly count one year for every five years and some times they entirely miss their count. But when the star stops pulling at the box-offices, she becomes suddenly old in a day. The stars don't mind, as the process helps to feed their feminine vanity, at least for some time.

Miss Leena Lal (Lahore)

It seems that inspite of being a graduate Prithviraj does not speak good English in the film "The Court Dancer". If he wishes to improve his English diction send him to me.

He will read this and rush. Prithvi is an honest artiste and he will learn from anyone. And if you are really good at teaching, meeting you will be an additional pleasure to him. About his diction in "The Court Dancer". Prithvi has an explanation of his own Why not write to him at: Prithviraj Kapur, College Road, Matunga, Bombay and hear what he has to say.

I very much wish to meet you. Could you spare some time?

All the time, if it pleases you But what would you like to teach me? Come over to Bombay and between 10 and 6 I am found at my office.

B. R. Vijayanarayan (Hassan)

Do you read any other film magazines?

Where are the any other mags? I haven't come across any. I have been so much engrossed in "filmindia" that I have had no time to look about

L. Anantha Sayanam (Madras)

Is Prithviraj a bachelor?

His son, Raj, is.

S. M. Jalil (Allahabad)

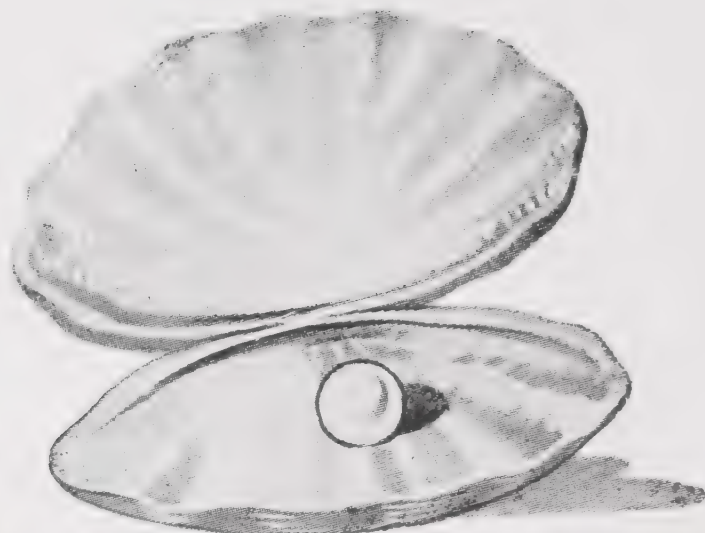
Who has got the Gohar Gold Medals during the last three years?

Gold seems to have gone too expensive for Gohar's name to be embossed on it. Sardar Chandulal Shah will now present rolls of cotton wool as tokens of distinction. The cotton wool will at least be useful for A.R.P. purposes.



Motilal is always good at these jobs—especially when the weight is as pleasant as Shamim in "Arman". Kedar Sharma's first picture at the Ranjit Studios

Announcing



ACHARYA ART PRODUCTIONS

★ **I**N the Indian Film World, N. R. ACHARYA stands for achievement. He recalls to mind such creations as "KANGAN", "BANDHAN" and "NAYA SANSAR"! And now with Director N. R. Acharya behind it, Acharya Art Productions hold out high promise of Quality Motion Pictures.

★ **O**NE month ago ACHARYA ART PRODUCTIONS went to work A month hence, the first Acharya production will be available for release! A second picture is also under way!

I

A HILARIOUS SOCIAL COMEDY WITH PLENTY OF PEP IN IT!

"KUNWARA BAP"

Starring :-
PROTIMA DASGUPTA & KISHORE SAHU

II

A MUSICAL & RURAL ROMANCE

?

Starring :- ? ? ? ?

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AKOLA • DELHI • LAHORE

Miss A. Anandavalli (Calicut)

Would you mind giving me Miss Naseem's address?

"My Nest", Worli Sea Face, Worli, Bombay.

Who are the really fair-complexioned film actresses, apart from their screen make-up?

Madhuri, Neena, Naseem, Gohar, Sulochana, Rose, Shamim, Leela Desai, Nadia, Shobhana Samarth and a few others whom I can't remember off hand.

R. G. Narayanan (Bangalore)

I am seventeen years old and I am completely bewitched by the pictures produced by the National Studios.

Send your photograph to Mr. Y. A. Fazalbhoy, the Director of National Studios Ltd., Tardeo, Bombay. He will frame it and hang it in his office. He is very particular about such things.

B. Kanappa Mudaliar (Bellary)

What do you think of Snehaprabha Pradhan's acting talents?

Snehaprabha is a polished artiste. Whatever she does, she does well. Both in "Punarmilan" and "Pardesi" she gave excellent work.

Miss Thara (Chikmagalur)

Where is Nalini Turkhud working now?

In the house of Keshavrao Dhaiber, as his wife

There is a rumour that Leela Desai, who is now in Bombay, is to be married soon. To whom?

I have also been hearing that rumour since Leela first came on the screen years back. Only Leela can cure the rumour either by marrying or by leaving the screen. I can't imagine the lucky guy, but it is not me, I can assure you.

Iqbal Masud (Allahabad)

Is Pradeep the lyric writer of the Bombay Talkies also a music director?

It has become fashionable to talk of Pradeep nowadays, because of one song in "Bandhan". I don't know how much he actually knows. I had no occasion to test him. But some of the theoretical socialists I know get their imagination fired by Pradeep's long hair and rebel words and praise him to the skies. However, several of his songs are really popular and I am told that he sings enough to give a few snappy tunes. Does that mean that he is a music director? If it does, I have not the least objection, for Pradeep's tunes are more attractive than the several given by the so called music directors.

FOR THE FIRST TIME IN INDIA

This Reducing and Enlarging printer reduces and prints a 16 m.m. film from a 35 m.m. film, enlarges and prints a 35 m.m. from a 16 m.m. film and also makes a contact print from a 16 m.m. to 16 m.m. film.

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"KHAZANCHI"

THAT IS — "I



SOON TO BE RELEASED THROUGHOUT INDIA!

EATER THAN WHAT
D YOU TO EXPECT!

AN-DAAN"

LSUKH M. PANCHOL'S

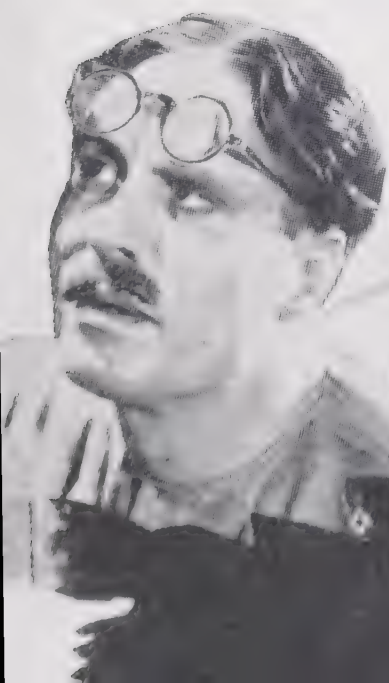
T OFFERING TO THE NATION

PANCHOLI ART PICTURE

g GHULAM MOHAMAD, NOOR-
I, MANORAMA, PRAN, IBRAHIM,
AKHTAR, AJMAL & DURGA
MOTA.

ed by SHAUKAT HUSSEIN
& Dialogues: SYED IMTIAZ ALI TAJ
GHULAM HAIDER

NOW YOU ARE EAGER TO SEE IT!



"Bharat Milap" Becomes A Mythological Classic

Superb Picture Thrills Huge Crowds

With every new picture the shadow of Prakash seems to grow bigger and bigger. With "Narsi Bhagat," they scored a triumph. With "Bharat Milap" they threaten to score a greater triumph.

Prakash seem to be doing very well with their expensive costume pictures and it would be better for them to stick to their present plan of spectacular production rather than revert to dubious social stories with half-baked directors. After all the prosperity of the individual producer contributes considerably to the general welfare of the film industry.

The story of "Bharat Milap" is an eternal theme in human relations. It is a story of a jealous step-mother and a virtuous and loving step-brother. For a moment, forget the age of this particular plot and the sequences in the story will soon find parallels in modern times.

For that matter the numerous incidents in Ramayana told and retold through ages as popular legends have an evergreen interest for every generation.

A POPULAR INCIDENT

"Bharat Milap" is one such incident from Ramayana. Kaikayee one of the queens of King Dasharath of Ayodhya is incited to jealousy and demands the crowning of her own son, Bharat in preference to the rightful heir, Ramchandra, who is

BHARAT MILAP (Hindi & Marathi)

Producers: Prakash Pictures
Story: V. Aundhkar
Languages: Hindusthani & Marathi
Dialogues: Pandit Anuj
Art: Kanu Desai
Music: Shanker Vyas
Photography: P. G. Kukde
Audiography: L. J. Bhatt
Cast: Durga Khote, Shobhana Samarth, Shahu Modak, Prem Adib, Nimbalkar, Shantabai Kothare, Amir Karnatki, Chandrakant, etc.

Released at: Majestic Cinema
Date of Release: 31st Jan. 1942

Director:
VIJAY BHATT



Director Vijay Bhatt is now more mature in his art and in "Bharat Milap", he has given us a picture that has become at once popular and superb.

the eldest son of the King through the senior Rani.

Ramchandra is moreover banished to the forests for fourteen years. These two shocking demands were in compliance of two boons given by King Dasharath to Kaikayee.

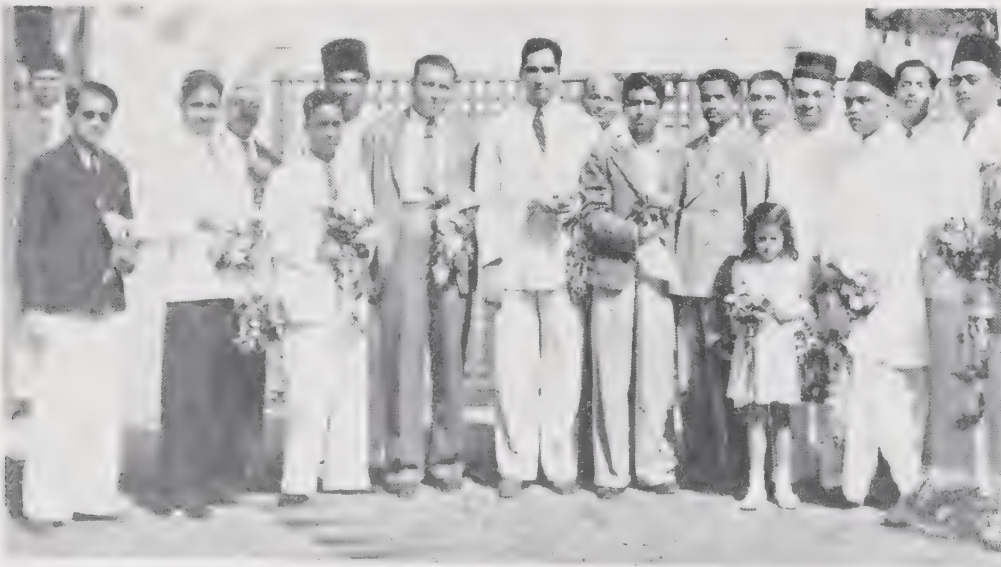
Bharat, the younger prince, is himself a great devotee of Shri Ramachandra and because he would raise objections, he is cleverly got out of way by his mother at the time of Ramachandra's departure to the forests.

The separation of his beloved son kills King Dasharath. Bharat returns to Ayodhya and is grieved to learn of the tragedy brought upon by his greedy ambitious mother.

He spurns his mother and goes in search of Shri Ramachandra. In the forests, Bharat and Ramachandra meet and Shri Ram induces Bharat to accept duty as the greatest obligation in life and sends him back to Ayodhya.

In Ayodhya, Bharat waits for fourteen years in constant devotion of Shri Ram. And then there is a happy reunion of all.

Some liberties, excusable of course, have been taken with the popular mythological plot to make the incidents more suitable for picture-making.



At the opening of the New Talkies, Bandra. From left to right: Mr. Habib, Mr. S. G. Bhopatkar, Mr. H. S. Bhopatkar, Mr. Baburao Patel, Mr. M. A. Fazalbhoy, Mr. Shantaram Bhatt, Mr. Baburao Pai, Mr. M. B. Billimoria, Mr. Kelkar and Mr. Hussein Fazalbhoy.



Here is a beautiful situation from "Masoom". With all that before her Anis can't eat.

One, however, misses the resolve of Bharat to enter the fire if Shri Ram fails to return on the appointed day. The popular story is that on the last day, in his unbearable impatience and agony for meeting Shri Ram, Bharat decides to enter fire and destroy himself and when he is on the point of doing so, Shri Ram appears.

This incident has some rare drama in it and it would have become a fitting ending to the present picture.

And yet inspite of some extraneous matter, which has been allowed to creep into the story and which only tends to make some parts move more slowly than expected, the film story, becomes a vivid document of praiseworthy emotions and as such provides a beaconlight of philosophic guidance to the devotionally minded millions in India.

MATURE DIRECTION

The direction of Mr. Vijay Bhatt is more mature in this picture than in the previous one. Though several climaxes are treated in rather a sketchy way, particularly those scenes of intense emotions between Dasharath and Kaikayee and between Kaikayee and Bharat, yet, viewed as a whole, the picture could

be said to have received suitable direction, considering the mythological limitations of the subject.

In future, however, this director would do well to visualise his scenes

in a more imaginative and elaborate way in tune with the psychological demands of the different situations. It would be a good plan to get the shooting script thoroughly criticised in advance by eminent persons before departing on a lavish production.

"Bharat Milap" is an expensive production and luxuriously so, seeing the eye-full settings which form a resplendent background for the numerous characters in the story.

The entire show is rich in the extreme and it just escapes being magnificently spectacular.

The huge artistic settings however, keep crying for more background lighting. In several long shots, the details of the architectural beauty are completely lost for want of sufficient lighting. Barring this, the entire photography is quite in keeping with the demands of the picture.

DURGA SMASHES THROUGH

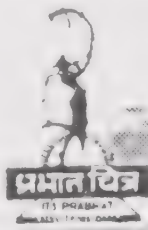
Coming to the performances, Durga Khote steals the picture without the slightest opposition from anyone. In her portrayal of Kaika-

(Con. on Page 62)



The two ends of "Roti", the primitive and the sophisticated Chandramohan hasn't called Sheikh Mukhtar for leg massage, we must therefore take this as an emotional situation of Director Mehboob

SHE LIGHTED OUR PATH!



Sakhu lived and suffered for truth and human kindness. In her own little sphere, she could have had the goods of this world, and comparative comfort, if only she had surrendered to tyranny and allied herself with wickedness. Instead, she made a sacrifice of her life; and that conflagration lighted up her world. People who had lived in the darkness of ignorance and superstition, saw the Truth; nay, not the people of her own little world only, but the whole world, her entire posterity may benefit by that sacrifice, and take heart from her eventual victory.

YOU OWE TO YOURSELF TO
SEE HER GLORIOUS STRUGGLE
—BRILLIANTLY PICTURIZED

IN **PRABHAT'S**

"SANT SAKHU"

Directed by:—DAMLE, FATEHLAL & RAJA NENE

Starring:—HANSA, GOURI, KULKARNI &
SUMITRA



A "FAMOUS PICTURES LTD." RELEASE!



AKHIL KUMAR

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THREE GREAT PICTURES ARE COMING WHEN



NEENA

7

Ch. Raut



PRODUCED &
DIRECTED by
W. Z. AHMED

YOU WILL HAVE TO SEE

*Ek-Raat !
Mun-ki-Jeet !!
Roopmati !!!*



**NEENA &
PRITHVIRAJ** in
Ek-Raat

" WE LOOK BEFORE AND AFTER,

AND PINE FOR WHAT IS NOT

OUR SINCEREST LAUGHTER

WITH SOME PAIN IS FRAUGHT;

OUR SWEETEST SONGS ARE THOSE THAT TELL OF SANGEST THOUGHT "



SULOCHANA

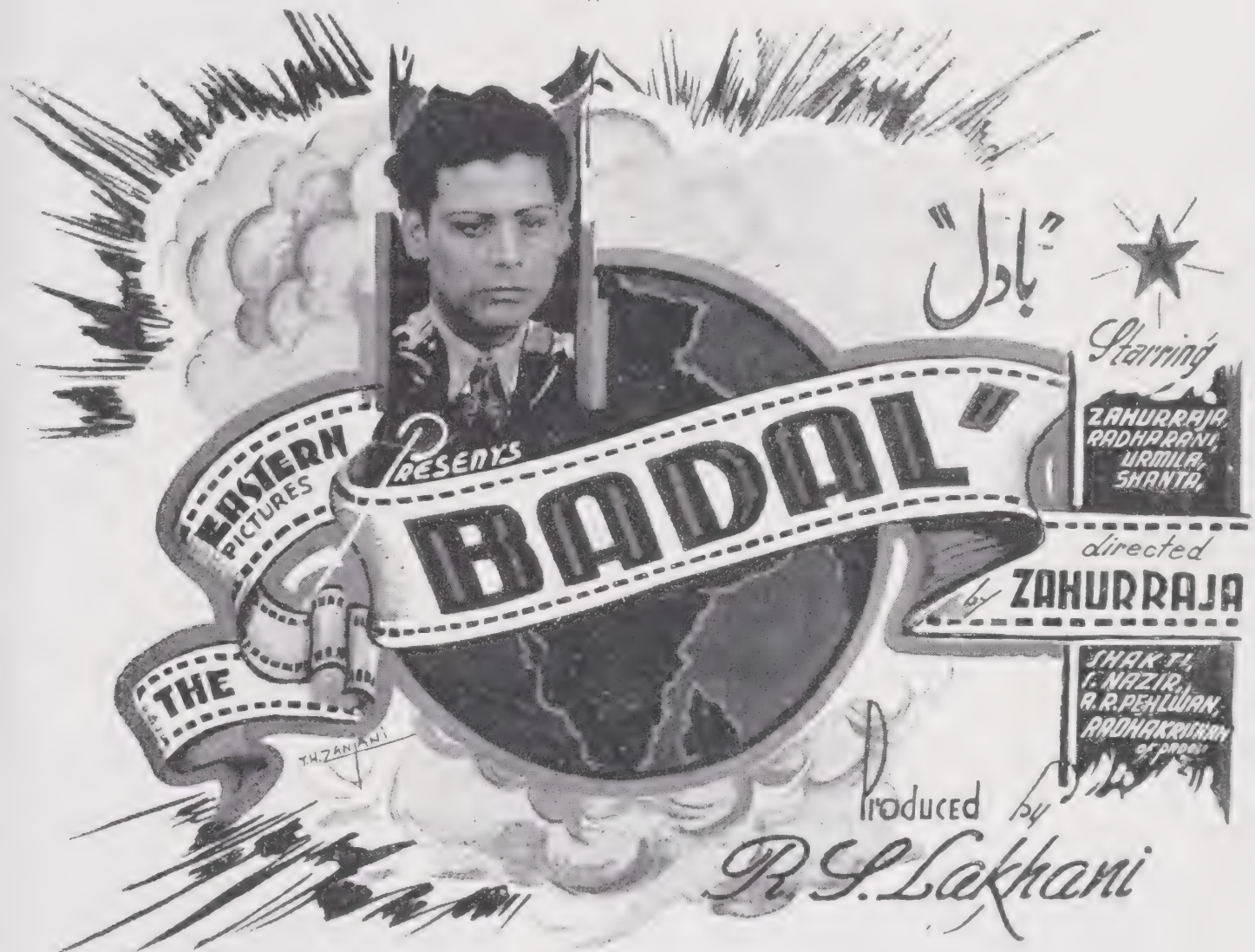
... a race that is familiar and dear to millions all over the country. She is
 ... once in a while charming as ever. in "Ankh Michowli" a social story
 ... Amar Pictures

THE PICTURE FOR MODERN PEOPLE

EASTERN'S

FIRST DELIGHTFUL PRESENTATION

THE MIGHTIEST HUMAN DRAMA EVER FLASHED ON THE SCREEN



MUSIC BY : - MUSHTAQ HUSSAIN

EVERY SONG WILL CAPTURE YOUR HEART

UNDER PRODUCTION

1. "HASTI"

2. "KHAYYAM"

Directed by : - ZAHUR RAJA

PARTICULARS:

EASTERN PICTURES, Naigam Cross Road, Dadar, BOMBAY 14.

LOOKING YOUR AGE

Strange Ways Of Men And Women

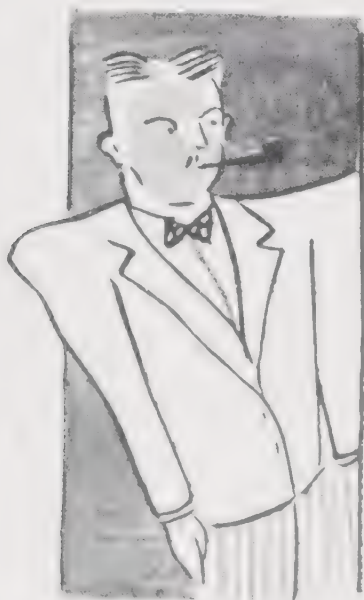
I am unfortunately the type of person who sees humour in the most awkward of situations. When I hear of people being knocked down by buses I always consider the bus's point of view and feel exceptionally sorry for the transport in question. This is my natural reaction but people assume that I am trying to be funny and so I am continually being told to "Be my age".

Since I am still young and dewily innocent I have every right to react to such situations in a juvenile manner. So when one of my young but oh, so sophisticated friends says, "Be your age", I retort "Be *your* age".

My retort "Be your age" is a statement worth looking into.

Women (contrary creatures) are never content to be their age. When they are young they are dying to be older and more sophisticated and will do anything to appear just a little older.

On the other hand the old or shall we say matured, endure various forms of self-inflicted torture in their efforts to be rejuvenated. Why some of these creatures will not come down to earth and act their age is beyond the comprehension of the most learned of thinkers.



He has to walk sideways through any reasonable door.

Such women are to be congratulated only on the bravery they show in enduring the pain and discomfort through which they must go in order to show Nature that this old age business is all bunk.



Begins to wear more girlish clothes than she wore at eighteen.

I have met women. I have thought them lovely only to be disillusioned when I found that within the privacy of their rooms they removed such things as wigs, teeth, false eyelashes and various other gadgets which they used in order to keep that grandmother look at bay.

THAT AIR OF BOREDOM

The young girl of eighteen feeling that men are attracted only by so-



HYACINTH

Removed such things as wigs, teeth

phistication plucks her eyebrows into two exotic arches, paints her mouth a seductive scarlet shade and adds to this an air of boredom. She dresses in styles too old for her and speaks flippantly about such subjects as love and marriage, hoping that people will think she is a woman of the world.

That same girl when she reaches the age of forty-five will begin to wear more girlish clothes than she wore at eighteen, do her hair in baby curls and giggle childishly.

Then the men. We must not forget to pull them to pieces too. There is the youth who tries to convince everyone that he is not just sixteen. He is a man he thinks, because he shaves twice a month with his father's discarded razor blades, sucks at an empty pipe, has a coat with shoulders padded so that he has to walk sideways through any reasonable door and has a girl friend who in a weaker moment said he looked like Clark Gable. When he gets a little older he adds to his manliness by wearing under his nose something which from a distance cannot be seen but on getting nearer turns out to be six hairs on one side and five on the other and is termed a moustache. This he tends and grooms with the same care a gardener lavishes on a prize rose, because it is a symbol of his 'manliness'.

BEYOND THE FORTIES

Then there is the man of 45 or 50 who wants so much to be 25 again



Exhaust themselves trying to fit him into the body belt.

enough, he and his servant exhaust themselves trying to fit him into the body belt which is guaranteed to make his tummy go back to where it should be. At last he feels youthful enough to venture forth as an escort to some lovely lady of an equally doubtful age but he doesn't fool anyone. He looks to the world just what he is—an elderly man trying to be young again.

He tries to live as vigorous a life as a young man but this isn't very easy with an elastic band strangling him about his middle. His friends look at him with pity and amusement in their eyes and say "look at old Bill making a fool of himself."

No, my friends, it just isn't worth the effort. Be your age and you'll be happy. When you are young, behave in a youthful manner. Laugh a lot and be as crazy as you like. Our youth is all too short. Don't waste it on striving to look older. Look around at all the elderly people trying to look young and be thankful that you are really young.

When you reach middle age face up to facts and realize you'll never be young again. Grow old gracefully. Greying hair is most attractive, and a dignified manner more likely to impress the ladies than dyed hair and a corsetted middle.

He looks with envy at young couples enjoying themselves and curses Nature for having robbed him of his youthful charms. He longs to snook around with lovely girls but his bald head gives him an inferiority complex. Then he takes an interest in newspaper advertisements and as a

result of this goes out and buys himself hair growers, body belts and what-nots.

He is late for work every morning after this because he is so busy shampooing his head to restore that glorious flowing black hair that once was his. As if this isn't torture



Surely, S. Baburaj is the medico in "Khilouna", a social picture of Amar, though Snehprabha doesn't seem an interested nurse.



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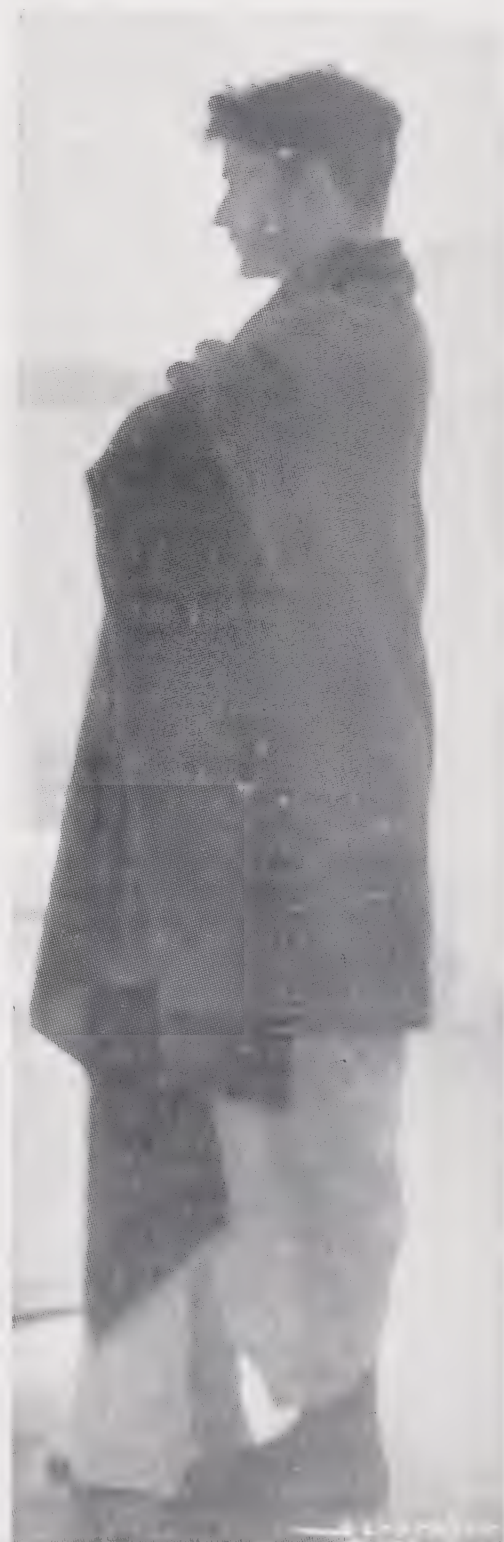
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"Pyas" Delights The Thirsty Fans

Snehaprabha And Gulab Score

Ram Daryani Produces A Hit

Here is a beautiful picture which one should not miss. It is beautiful in conception, beautiful in execution and beautifully presented.

This is perhaps the best effort of Director Ram Daryani who has given us before quite a few successful pictures.

In "Pyas", the director, however manages to capture a wonderful harmony of all dramatic elements and from reel to reel one is taken through a delightful entertainment correctly punctuated by comedy and pathos, by music and romance and by drama and instruction.

Yes, "Pyas" has become a beautiful picture. Thanks to story-writer K. S. Daryani and to Director Ram Daryani.

Incidentally, this is the first really all-round good picture that has come out of the Ranjit Studio after "Achhut" and "Sant Tulsidas" which is saying a lot for "Pyas".

A RICH AND POOR STORY

Rai Saheb Bhagwandas is a rich modern man. The picture opens with his ailing wife holding an infant baby. Rai Saheb's wife is suffering from consumption according to Dr. Sunderlal who plots to get rid of the wife and the child and instal his own elderly niece Menaka as Rai Saheb's wife.

The ailing mother suspecting the pseudo-doctor's machinations runs away with her infant baby in the dead of the night and walks to a suburban village and there handing over the baby to the Mukhiya (headman of the village) dies.

Days later the dead body of the woman is found floating in the river. Rai Saheb Bhagwandas is heart-broken. Knowing that his wife is dead, he institutes a frantic search for his child but fails to find the baby. Dr. Sunderlal has in the meanwhile managed to get his niece

Menaka married to Rai Saheb Bhagwandas.

By devious ways Dr. Sunderlal blackmails his own niece and manages to shell out money from her.

Time passes and Chiman, the adopted child of the Mukhiya, becomes a vigorous youth of his village. He has a playing mate in Radha, the daughter of the village doctor. They are in love with each other.

By coincidence, Chiman and Radha meet Rai Saheb Bhagwandas and party who had come on a picnic to the village river. At this stage Chiman is introduced to Rup, a charming daughter of Rai Saheb's friend

P Y A S

Producers: *Murli Movietone*

Language: *Hindustani*

Story: *K. S. Daryani*

Songs and Dialogues:

D. N. Madhok

Cinematography: *Krishna*

Gopal

Audiography: *K. V. Shah*

Music: *Khemchand Prakash,*

Snehaprabha, Ishwarlal,

Nazir, Shamim, Gope, E.

Billimoria, Gulab, Sharifa

etc.

Released at: *Imperial Cinema*

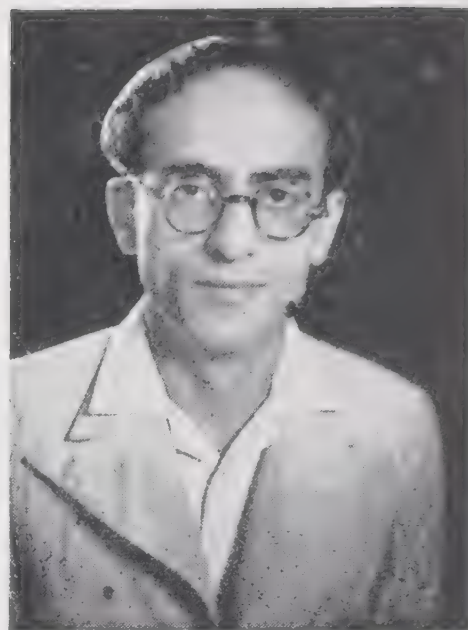
Date of Release: *14th Feb. 1942*

Director: **RAM DARYANI**

whom the Rai Saheb treats as his own daughter.

Chiman soon goes to the city and there meets Rup and her elite circle of people. To the village boy the glamour of the city is fascinating.

Back to the village Radha with whom he is in love compels him to forget the town. At this stage, Relu, a village eccentric who is in love with Radha, picks up a quarrel with Chiman and spills the beans regarding the mystery of Chiman's parentage.



Mr. Ram Daryani, the young man who directed "Pyas".

Chiman who was so far in the belief that the village Mukhiya and his devoted wife were his parents is shocked to hear of this mystery. In a temper, he demands to know who his real father was and swears to visit his vengeance upon him for ill-treating his mother.

He goes to the city in search of his father without knowing that Rai Saheb Bhagwandas who has been so good to him in the past was his own father.

Chiman meets Dr. Sunderlal who tries to kill him by an injection but just in time Rup saves him. The drama now travels fast to a climax in which the pseudo-doctor is exposed and he commits suicide and Chiman is restored to his own father.

Chiman, now a rich son of a rich father moves about with Rup. Rai Saheb Bhagwandas fondly entertains the hope of Chiman marrying Rup and arranges a splendid reception for his son with a view to announce the engagement. Chiman remembers Radha but under pressure he gives in very reluctantly. He likes Rup but loves Radha. In the midst of the reception Radha's beautiful music is heard and as Radha steps into the reception hall Chiman runs up to her and is overwhelmed for a moment.

But Radha has come to sacrifice her love for Chiman by blessing his union with Rup. Rup who is an in-

Intelligent girl sees the conflict of emotions and decides to give up Chiman so that he may marry Radha.

Thus ends a story, well written, better told and cleverly presented.

The village atmosphere in the picture is beautifully portrayed and provides some highly interesting episodes, especially in the performance of the village doctor and his quarrelsome wife.

SNEHAPRABHA SCORES

Snehaprabha is so carefully photographed that at places she looks almost beautiful. Her performance is classic in comparison with the others in the picture. By her sincere portrayal, Snehaprabha brings to life the village girl's role which she plays. Her music is the ideal for a talking picture—just sweet melody, natural and yet pleasing.

Ishwarlal as "Chiman" is a bit too old to be a boy of 18 years as the

story says. That is a bit of a strain to the imagination. Ishwarlal's performance, however, is not so bad. He would have improved had he put more heart into his work and been less artificial.

Gulab as the village doctor's wife gave marvellously effective work—just the work which helped Snehaprabha to be built up. Artistes like Gulab are getting rare in these days, because they not only give their best but they give a good hearty push ahead to the new comers.

Shamim works like a good looking doll and no further, while Nazir tires one with his frowns and extra affected tone of dialogues. E. Billimoria is quite good as the scheming doctor.

Sharifa as "Menaka" proves an unfortunate cast. She looks too old

and flabby, though she delivers her dialogues beautifully.

THE OLD K. G.

Photography is beautiful and right in keeping with the old established reputation of Krishna Gopal. Yes, the master has not forgotten his art.

Other production values are also well balanced and well presented.

The music of the picture is a definite attraction, the songs being well worded and better sung.

Ram Daryani has directed the picture superbly by exploiting every possible opportunity for comedy and drama.

Well, "Pyas" is a big success and incidentally is one of the few pictures that deserve to succeed.

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VIJAY BHATT

Art Direction:

KANU DESAI

Story:

V. AUNDHKER

Hindi Dialogues:

PANDIT ANUJ

Audiography:

L. J. BHATT

Photography:

P. KUKDE

Music:

SHANKER RAO VYAS

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OR RAM RAJYA

Direction:
VIJAY BHATT

STATION MASTER

'Beti' Draws Well At Opera House

Khursheed And Vasanti Sing Well

Here is a story that could have become a thrilling motion picture with its inherent drama, but somehow, due to lack of initiative, it has just become another Ranjit entertainer. Thanks to Jayant Desai, its director.

The picture opens beautifully, indeed, too beautifully for Jayant Desai.

In a streamlined sequence we are shown a rich child, Kiran, being woken up to the clock by a doctor attended by several nurses. No sooner the child yawns, a throat spray is dexterously used by the doctor. Some more medical fussing and we are introduced to Kiran, the little daughter of Rai Bahadur Vidyapati, a rich millowner.

When the child frets about the close medical guard standing sentry over her, the news is telephoned to R.B. Vidyapati at his office. He leaves his heavy work and rushes home to scold the doctor for finding his only child in tears.

Yes, a very beautiful beginning to a comedy. But that is all. After-

wards it all travels the usual Ranjit way. We won't say, it deteriorates.

Little Kiran tired of the fuss made over her, rebels as any child would and escapes from her room

B E T I

Producers: Ranjit Movietone
Language: Hindustani

Dialogues & Songs: D. N. Madhok

Cinematography: Gogate and K. Gopal

Audiography: Trivedi and Subedar

Music: Jnan Dutt

Cast: Khursheed, Vasanti, E. Billimoria, Aron, Ghori, Khatoon etc.

Released at: Royal Opera
Date of Release: 7th Feb. 1942

Director:
JAYANT DESAI

to the streets to watch a juggler giving his monkey the usual turns. She is so scared of her home that she follows the poor juggler to his home



Mr. H. S. Bhopatkar, the managing partner of Bhopatkar Theatres is a chip of the old block. Mr. Bhopatkar Junior has studied showmanship through sheer practical experience and knows his job well

and insists on staying with him in poverty.

The juggler has eleven children of his own not to speak of a waster as a brother. But here we are introduced to the shrewish wife of the juggler who gives a very satisfactory performance as a woman of the world. The juggler's wife objects to the free board and lodging given to Kiran by her good hearted husband. But just then Jeevan, the musician-brother, takes Kiran in his charge.

Jeevan is intended to be a passionate musician who lives for his music. He, his violin and his dog Moti! A perfect equipment for the role, but Aron who plays the role remains a miscast till the last foot.

A passionate musician looks different, entirely different, and the director could not make up his mind whether to make his hero a dreamy musician with a distant look or an athlete with wrestling muscles. The product that appears on the screen as a result of this conflict is an entire miscast. Aron is miles away from the musician ideal and nothing in his physical frame-up suggests even a distant note of music



In one of the few poses in which Motilal looks very natural. Director Kedar Sharma uses the great star to advantage in "Arman", a Ranjit Picture.

A MOMENT OF PHILOSOPHY

Now Jeevan is expected to meet Jyoti. Jyoti has a beautiful voice and in a significant dialogue we are told that Jeevan is the eternal musician and Jyoti his eternal mate with the divine voice. At this stage the drama was on the point of taking a philosophic turn but Jayant Desai misunderstood the traffic signal and leaving philosophy alone took the box-office turn to travel the Ranjit high way.

After this we come to the usual focus to find Jyoti being harassed by her uncle who is a sort of a strong man. Her uncle wants to give Jyoti in marriage to Nandoo Seth, a rich old fool, in consideration for some money. By this time Jyoti has fallen in love with Jeevan and has also met Kiran.

Through devious ways, some intelligent, some not, we are shown the ups and downs in the romance between Jyoti and Jeevan with Kiran playing the little angel.

All this muddle ultimately straightens out and Kiran who is by now restored in her father's home becomes the guardian angel and gets Jeevan and Jyoti married with her blessings.

And thus ends a story which had promised so much in the beginning and gave so little at the end. Thanks again to Jayant Desai.

What, however, surprised me in this picture was the poor technical work. Hitherto sound and photography at the Ranjit Studios have been always satisfactory. But somehow, "Beti" seems to have been less carefully produced because at many places the camera work is far from satisfactory, even the ordinary pan shots straining the eye. And the sound is not so happy either.

OVATION TO KHURSHIED

Coming to the performances, Khurshied and Vasanti naturally become popular. But they haven't much to do in the way of emotional work. I am surprised to observe Vasanti's faulty tone of diction after three years of her stay in Bombay. It is high time that she takes up serious coaching in Hindustani.

Of the rest, E. Billimoria and Khatoon gave complete satisfaction. Khatoon was particularly brilliant in parts as the shrewish wife of the juggler.

Ghory as the crack doctor with the French beard was ideal and did very well.

Aroon, who has previously exhibited a sensitive skin to criticism, has very slightly improved in comparison with his previous work. But he works in a role that does not suit him at all, with the result that his

performance fails to appeal. The boy, however, seems to sing pretty well and definitely has a future on the screen if he trains himself on right lines.

Well, "Beti" is not a good advertisement for Jayant Desai as a director, though it is a good recommendation for him to the producer, for, whether you like it or not—"Beti" is a certain box-office success. And despite the critics, the crowds clamour to see the picture and Khurshied's appearance gets a royal ovation.



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Dialogues & Songs:
WAHED QURESHI

Photography:
AHMEDULLAH

Musical Score:
MADHULAL & BALDEO

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BEHRAM BHARUCHA

Directed by: **S. M. YUSOOF**

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VENUS PICTURES

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Banker's Daughter Becomes Glamour Girl!

Shobhana's Silver Screen Career

By: Hyacinth

Not even my worst enemy can call me bad-tempered. I let people tread on my toes or drop things on my party dress without losing my temper, but even my sweet nature turns sour when I travel ten miles to interview someone who isn't there to be interviewed because she's catching up on her beauty sleep.

The someone in question is Shobhana Samarth. I was to have interviewed her at 2-30 p.m. She appeared at 4-30 p.m. After two hours of phoning to her house and being told by a cowed servant that she was asleep and not to be disturbed, I was so mad I did everything but breathe fire.

At 4-30 p.m. there was a rustle outside the door and Shobhana floated into the "filmindia" office wrapped in a cloud of yellow sari, looking very pleased with herself and not at all repentant. "Hello everyone", she cried, "I worked all night so I've only just got up and

I've dashed here without even having my daily ablution!"

Meanwhile I sat sullenly in my chair seething within and trying to look like a martyr. Evidently my display of temper wasn't very impressive because I was completely ignored while, Shobhana and Mr. Baburao Patel carried on an animated conversation.

Now Shobhana is a very lively conversationalist and soon I found myself listening with interest and then joining in. Before long Sho-



Shobhana Samarth, the heroine of "Bharat Milap".

skinned and has brown hair and eyes. Her forehead which is high and curved shows she is intelligent. Altogether it is a very attractive and expressive face.

BABY WITH BANK

Shobhana was born on 17th November 1916 in Bombay. She was an only child and as such very spoilt. Her parents could afford to spend money lavishly on her because they were wealthy. Her father Dr. P. H. Shilotri M.A., Ph.D., who was one of the pioneer bankers of India started the Shilotri Bank of Bombay.

In 1926 Shobhana and her parents went abroad. Little Shobhana was the pet of everyone on board the ship but all this attention did not turn her head any more than her present success has.

She visited London, Paris, Venice, and America. In America her parents made their home in New York for nine months but during that period they visited different parts of the country.

Shobhana's young American friends plied her with questions about India. "Did she know any rajahs?", "Were there any tigers in the village where she lived?"

Shobhana who was mischievous and even at that early age had a great sense of humour, took a keen delight in inventing exciting tales about her life in India so much so



"Did she know any rajahs?"



—she is constantly knitting sweaters for her family.

bhana and I were old friends and I had quite forgotten to be angry.

That's what Shobhana is like. She has a strange effect on people. She charms them into liking her without making any conscious effort. She doesn't gush or try to impress you and yet you can't help but like her.

She isn't even beautiful. She has a very lively face which lights up when she talks. She is quite light

FILMINDIA

that her playmates came to look upon her with awe.

When the Shilotri family returned to Bombay, Shobhana was sent to the Cathedral School where she stayed for a year.

THE BANK GOES BROKE

Shobhana continued to lead the life of a spoilt little rich girl until 1928 when a great misfortune befell the Shilotri family. Shobhana's father had been buying gold worth lakhs but suddenly in 1928 the price of gold took a downward dive and as a result of this Shobhana's father lost several lakhs. He had other losses besides this and very soon the bank went into liquidation. The Shilotris were now very poor. Shobhana says "I was supposed to have been born with a silver spoon in my mouth but it couldn't have been real silver because my good fortune didn't last very long."

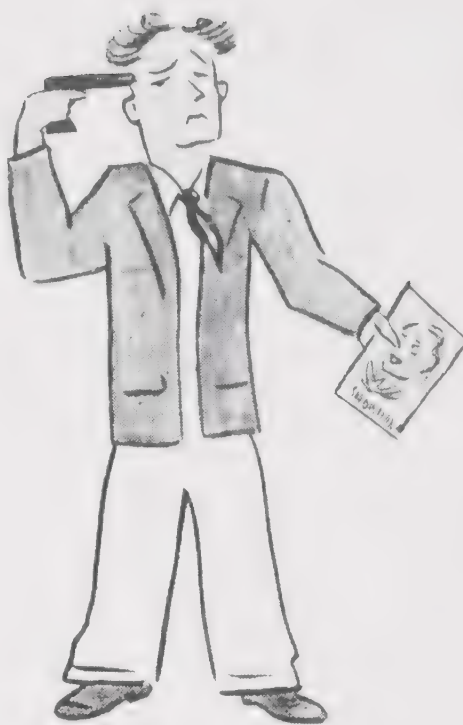
PORTIA AT 13

She found it hard to adapt herself to this new life of poverty. The little girl who had had everything she wanted soon found that people who lived on Poverty Street had to do without a lot of the pleasanter things of life. Poverty may have robbed Shobhana of her 'wrapped in cotton wool' look but it had its compensations because it strengthened her character and altogether made her a pleasanter little girl.

In 1931 the family shifted to Bangalore where Shobhana went to Baldwin's High School. She was put into the 2nd standard but in six months she was promoted to the 6th standard. When Shobhana told me this I was inclined to be sceptical at first but then I remembered that her father was a brilliant man and I realised that he'd probably handed on some of his brain power to his daughter.

In order to keep Shobhana in school and his family from starving Mr. Shilotri gave private tuitions to students. His wife also helped by teaching in a Marathi school.

In December of 1931 Mr. Shilotri died of haemorrhage of the heart. Shobhana says "I think my father actually died of a broken heart. He hated to see my mother working for

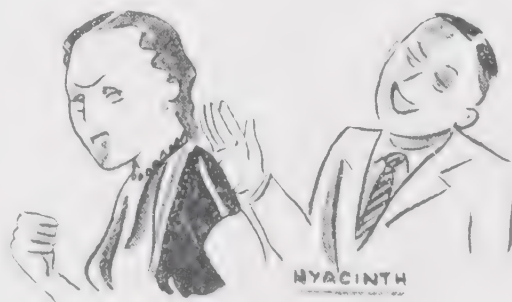


The fan has committed suicide by now.

a living and he hated to see me doing without toys and pretty clothes and as the years went by and our luck didn't turn he grew more and more depressed. I suppose his poor heart just couldn't stand the strain."

Shobhana and her mother returned to Bombay at the end of December. They stayed with Mrs. Shilotri's brother and his family. Shobhana was sent to a convent school in Bombay where she completed her schooling. Unfortunately she was not able to appear for her Matric exam because she joined the films before then.

Actually she never dreamt that she would ever become an actress, although she was always chosen for the leading roles in school concerts and once excelled in the role of Portia when she was only 13.



Don't indulge in this back slapping business unless you are a friend of hers.

Ten years ago all film actors and actresses were supposed to be people of shady reputation and because of this, Shobhana's uncle was very much against her joining the films.

MEETS HER PRINCE CHARMING

Shobhana by now was an attractive young woman and used to move about in social circles with her mother. So it was that she came to the notice of the producers of Shalini Cinetone of Kolhapur who offered to make her a star. But Shobhana's uncle was horrified at the mere prospect of his niece mixing with the wolves of the film industry and the offer was turned down.

Soon after this Shobhana and her mother went to live on their own. Mrs. Shilotri sold all her jewellery because they needed the money so badly and Shobhana helped her by teaching privately. It wasn't an easy life but they were happy because they were completely independent.

Now it happened that the landlord of the house they were living in was a film director and had many friends among the people of the film industry. One of these friends was a young man by the name of Samarth who had just returned from Germany and who was trying to make a name for himself as a director. He was quite a wealthy young man and was the son of the Hon. Mr. N. M. Samarth.

On one of the occasions when young Samarth decided to visit the Shilotri's landlord, the Shilotris were also visiting him and here it was that young Kumar Sen Samarth met Shobhana who was soon after to become his wife. Shobhana laughs when you suggest this, but, I dare say it was a case of love at first sight and electric currents passed between the two of them in true penny novelette style. Anyway, they did find they had a great deal in common including a common birthday. They were both born on November 7th.

Before long Shobhana and Mr. Samarth got engaged and it was at this time that Shobhana's film career began.

Her fiance felt that it would be quite safe for her to become an actress because he was in the film business and could keep an eye on her in case she was tempted to stray from the 'paths of righteousness'.

SHOBHANA GETS GOING

Shobhana's first film was for Kolhapur Cinetone. It was "Orphans of Society" and she played the lead. It wasn't a successful picture but the critics gave Shobhana good write-ups.

Next Shobhana took time out to get married. She had been engaged for six months and her fiance was beginning to be impatient. Then she returned to work at the Kolhapur studios but they couldn't find a picture for her. In all the 13 months she worked for them she only made one picture. After she left Kolhapur Cinetone, Shobhana came to Bombay and joined the Sagar Film Co. where she wasn't able to work for ten months because she was busy having a baby.

She made one film for Sagar's with Sabita Devi called "Kokila".

Then she joined General Films at the end of 1937 where she made "Industrial India" and "Pati Patni". Next this female rolling-stone joined Hindustan Cinetone and made four pictures, the most important of these being one called "Mud".

After leaving Hindustan Cinetone, Shobhana worked for Asha Pictures, Ranjit, Prakash, and Circo. She is still with Circo and is working under Kardar in "Nai Duniya".

None of Shobhana's films have been great successes and yet she is one of the most popular and highly paid stars.

She is in great demand and consequently has very little time to spend with her husband, mother and little daughter.

When she is with them she is very happy. Her daughter who is six years old is a very clever little dancer and singer.

Shobhana has a very beautiful and youthful looking mother. Mrs.

Shilotri has acted in one film. It was called "Frontiers of Freedom."

Mr. Samarth is a very clever director who deserves much more publicity than he is getting at present. Besides being clever he is also handsome and modest which is a most unusual combination.

When Shobhana is at home she is constantly knitting sweaters for her family. When her cook stays away she does the cooking for the family and is always experimenting with new recipes. But Shobhana is not really domesticated. She is first of all a career girl. She loves her work and would like to continue to be an actress all her life. "But", she says "I would hate to have to play the role of an eighteen year-old girl

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Bombay 25.

when I am over thirty. There is nothing so ridiculous as the sight of a not-so young woman trying to appear girlish."

When Shobhana is middle-aged she would like to play Marie Dressler roles.

At present she likes playing ultra modern and sophisticated roles. Her husband has directed her in one picture. It was "Ghar Jawai"

'MAN-TO-MAN' TYPE TOMBOY

She is constantly getting letters from fans and one fan, who thought he was desperately in love with her, wrote to her threatening to kill Prem Adib (with whom she often acts) if she acted with him again. Well, Prem Adib is with Shobhana again

in "Bharat Milap" and is still as far as we know, very much alive, so I take it the fan has either committed suicide by now or he has fallen out of love with Shobhana.

Then there is another fan who phones Shobhana every night at 1 p.m. without fail. When she lived at Worli her fans got to know her address and she was constantly being embarrassed by visits from complete strangers who just dropped in to see her at all hours of the day.

Shobhana loves to swim, ride and dance but seldom gets a chance to indulge in these pleasures because she is so busy.

She asked me to say especially, that she is passionately fond of dogs. She likes simple clothes and doesn't wear jewellery.

She is an astute business woman and is insured for Rs. 35,000/-. Her husband is insured for Rs. 50,000/- and her baby for 19,000/-. These large figures make me dizzy. With so much money about, you'd think the woman would be content to retire.

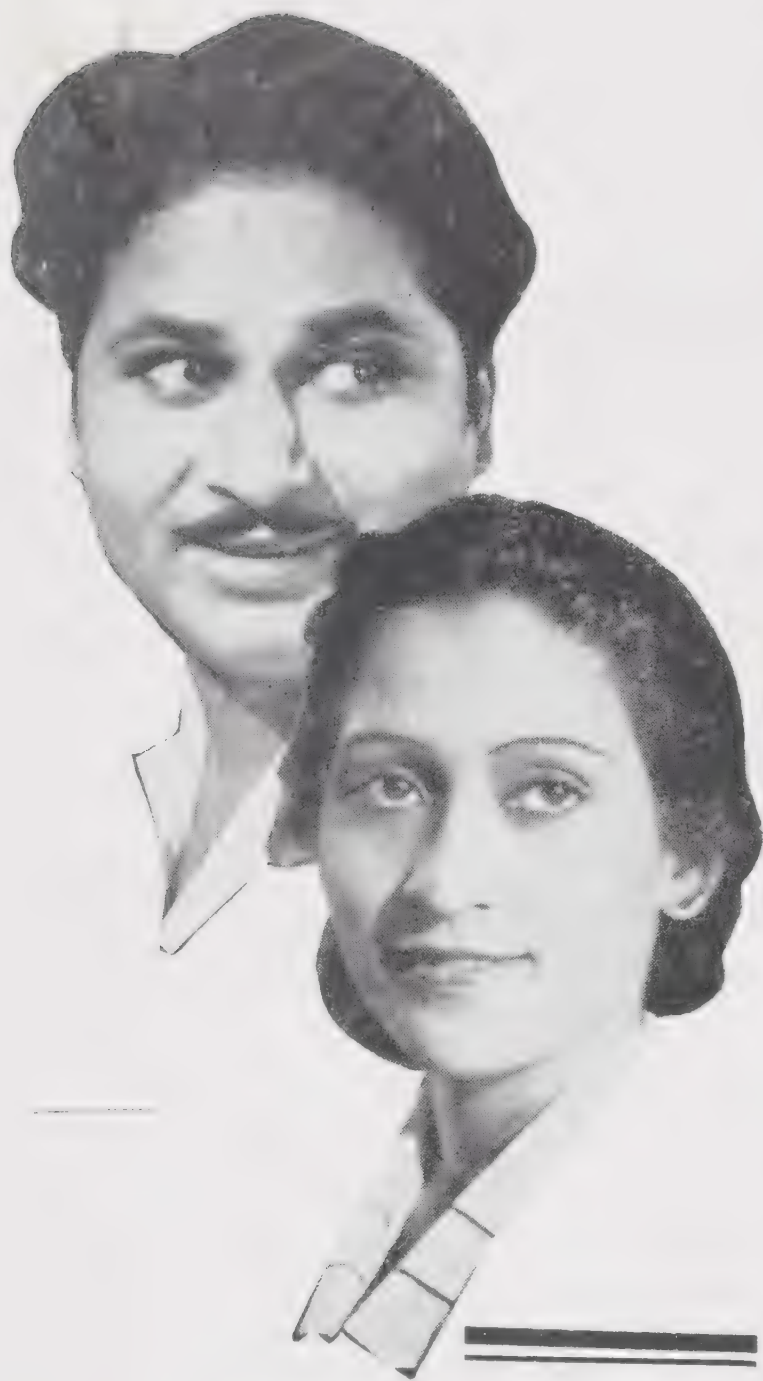
But Shobhana gets too much fun out of acting to want to turn her back on film work. She is known as the "tom-boy of the industry" because she can be dared into doing any sort of crazy things and because she has a sense of humour which makes her say very witty things.

She is the sort of girl men like having "man-to-man" talks with because she is intelligent and not a prude.

Slap her on her back and call her a regular fellow and she'll be more pleased than if you were to tell her how beautiful she is.

But, lastly a word of warning: Don't indulge in this back slapping business unless you're a friend of hers, because the girl has spirit and she'd up and slap a stranger back and it wouldn't be a love-tap either!

Fans may write to Shobhana Samarth at Shah Baug, Pedder Road, Bombay, which is her residential address.



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Sir Radhakrishnan On Indian Films

Says Character Of Its Workers Lends Status To An Industry

(By: Our Special Representative)

Who expects Sir Sarvapalli Radhakrishnan to keep mum? For a man, who has talked his way to the top, his sealed lips at the premiere of "Bharat Milap" came as a surprise to me. It was perhaps the first time that the grace of his distinguished presence was lent to an Indian picture. Had he gone a little further by speaking something on the occasion we would have heard words of wisdom for which the world so anxiously waits, especially when they come from the lips of Sir Radhakrishnan, philosopher and universally acknowledged cultural representative of India.

Already in the city, he had delivered the convocation address for the Women's University and beaten the wagging women at their own game of talking by a very thought-provoking lecture on women's education. He had also delivered an oration on the martyrdom of Imam Hussain and attended numerous other functions every minute of his three days' stay during which he had given the benefit of his great philosophy and study to the cultured crowds of the city of Bombay.

But strangely enough, this great man of letters had made it a condition to remain silent at the premiere of "Bharat Milap", and it was on that condition that he had agreed to attend the opening of the picture.

That was certainly a step-motherly treatment given to our film industry which has already become perhaps the most potential force of mass education and mass entertainment.

"filmindia" decided that Sir Sarvapalli Radhakrishnan shall not escape.

And he had to be trapped at the last minute on the Railway platform while departing for Kolhapur. The only way to get him quietly in the midst of the farewell crowds was to smuggle myself into his first class compartment and there corner him



Sir S. Radhakrishnan, author, thinker and philosopher, Vice-Chancellor of the Benares Hindu University.

and make him talk on an industry which has already opened over 1200 class-rooms for our teeming millions all over the country.

Back to the wall, the philosopher had to open his sealed lips.

MYTHOLOGICAL THEMES FOR ENTERTAINMENT

"Surely, I like that picture", said Sir S. Radhakrishnan, referring to "Bharat Milap". "It is an adequate representation of the original story as obtained in the *Ramayana* and though some liberties have been taken by the scenario-writer, I guess they were necessary for pictorial presentation. After all, a picture has to be made not only spectacular but interesting for the masses to be entertained."

"I know mythological themes appeal more to our people in view of the inherent traditions of religion and devotion in the mind of the average Indian. Mythological pictures, therefore, in whatever language they be, have a wider appeal as the relevant incidents are recognis-

ed and appreciated by masses all over India."

It is always difficult to interrupt the harmonious flow of speech of Sir Radhakrishnan. It is almost a crime. And yet I ventured a question inquiring whether he had noticed the omission of the popular episode in 'Bharat Milap' in which Bharat prepares to consume himself in fire because Shri Ram fails to return in time after the fourteen years of his exile.

"You are right", said Sir Radhakrishnan sharply. "This was a dramatic enough incident, which they could have picturised."

PICTURES OF DAILY LIFE

And then the philosopher sniffed the air and I found that for the first time he had noticed the existence of smoke in the compartment. Tracing the source of the smoke I found a European Army Officer in uniform pulling at his cigar with traditional complacency. This 'empire builder' was unaware of the august presence of the great Indian philosopher opposite him. It seemed that even our discussion in English was lost on him and nothing could possibly have induced him to withdraw his head from the Anglo-Indian paper which was giving the umpteenth assurance. "We shall hold Singapore till the last".

"We are getting a little too much of this mythology" said Sir Radhakrishnan, probably having considered the cigar smoke as an inevitable sign of modern civilization. "We should retain all our ancient ideals but they must find parallels in the life of modern people and the modern conditions. The film industry, or at least a part of it, in this country, must get out of mythology and saints in the various provinces. The industry is now thirty years old and it must give to the nation pictures around our daily life and its social and economic problems."



Naseem has many a pathetic situation in "Ujala". This is one of them in which eloquent grief lends a suitable frame to her classic features.

"I am not suggesting that our films as also our literature should give up the ancient ideals of piety, loyalty, patriotism, duty, brotherly love, in fact any of the fundamental human emotions and feelings, but in order to be more instructive, they must be portrayed against the modern background.

"India's history, both mediaeval and modern, will supply any number of themes for biographical pictures. Travelogues, documentaries, newsreels and shorts, such as they produce in America, must now be started here. I have noticed some attempts of late in this direction, but I am afraid not much is being yet done."

That reminded me of a film that was once made by someone of the Benares Hindu University and I remarked: "Sometime back, the film of the Benares Hindu University was taken, but it was never shown in the country. Was it because the job was not done well?"

"I do not know" observed Sir Radhakrishnan.

"Don't you think, therefore", said I, "that a new film should be made of the Benares Hindu University as suggested by 'filmindia'? Won't it help your propaganda for collection

of funds by presenting its unique story of progress in the most vivid way?"

"Undoubtedly," said Sir Radhakrishnan.

STATUS OF FILM INDUSTRY

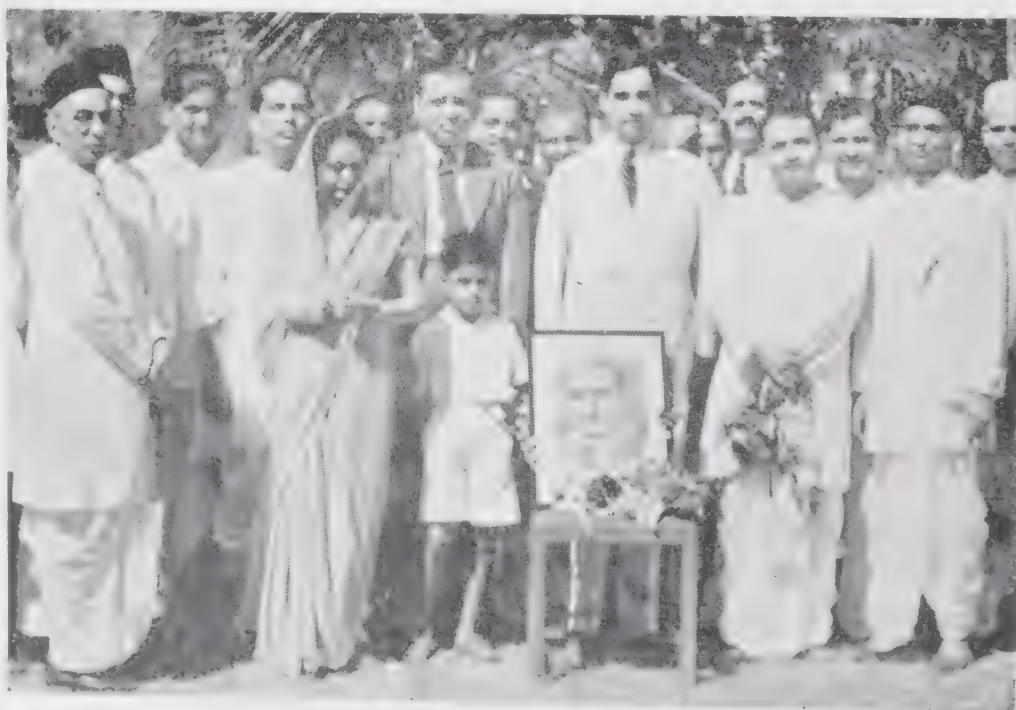
"Do you think," I ventured, "that we have the necessary men and

means to attain an all-round high standard like the Hollywood pictures?"

"I do", said Sir Radhakrishnan. "Whatever I have seen of the Indian film industry gives me faith that if an earnest effort is made we shall be equal to the task. More and more young men, university graduates of both sexes, are becoming artistes, technicians and directors. There will be never any dearth of finance because this is an industry where people make money and which is progressive in many respects."

That gave me a clue to obtain, if possible, the seal of approval from such a high educational authority for the film as a respectable profession for our young men and women. "So, you don't look with disfavour on our educated young men and women getting into the industry and, in your opinion no social stigma attaches to this vocation?" That was from me and I wondered whether I would be disappointed.

"There is no industry that makes for human usefulness and human happiness that I shall put a ban upon", said Sir Radhakrishnan emphatically.



At the inauguration of Laxmi Pictures, the dear old memory of the late Kikubhai Desai is revived at the Paramount Studios. From left to right: Seth Chunilal Desai, Mr. Chimanlal Trivedi, Mr. K. C. Dey, Miss Leela Desai, Mr. Baburao Patel, Mr. M. A. Fazalbhoj, Mr. Kikubhai Desai Jr., Mr. Shiraz Ali Hakim and Dr. Patel.

tically. "It is no use having any conventional ideas about modesty, morality and manners. There will be good men and bad men in every field of human endeavour. What counts is the personal character in every branch of human activity and walk of life. That is really one's own pleasure. One is entitled to make any use of it. But we have to teach as many men and women as we meet to make good use of it. There is no reason why the atmosphere of the film line should be considered particularly unworthy. After all, it is the men and women in it who can make it sublime or degenerate. When the industry gets manned by desirable sort of people, the atmosphere will be quite pure and noble and ennobling. Let us have such idealists. Even today, I do not think every film studio is a place that men of virtue need avoid. After all, if there is anything objectionable today, it can disappear only with the

entry of unobjectionable persons in it."

"Besides, it is ingratitude on our part to dismiss those people as unworthy of our association from whom we get our best entertainment. It is a high-brow attitude; We need not affect snobbishness. The films have come to stay for all time and we must now see that we get an excellent deal out of them."

EQUALITY OF SEXES

That led us to a discussion of some current problems and referring to sex equality and particularly to the convocation address delivered by him at the Women's University, Sir Radhakrishnan said, "I do not think there was any difference of opinion between Mrs. Sarojini Naidu and myself on the question of equality between men and women. I am afraid somewhat defective reporting of my address at the Women's University has led to the discovery of difference between us by some peo-

ple. What Mrs. Naidu said was complimentary to what I said.

"I do stand for equality of the sexes in our modern society. I do believe in equality of opportunity. I do think that comradeship and not competition should characterise the relations between the sexes. Nature has ordained that their functions should be different and I cannot think of a time when their functions will cease to be different. Diversity in their physical frames is, no bar to their unity at all. That fits them splendidly for being men's inspirers and not imitators. A child in his mother's hand is like plastic clay and the privilege of motherhood can never be deprecated by womanhood.

"Women can play a great part in curing the present civilization of its many diseases. War and national hatreds are the great sores from which modern civilization is suffering and women, all the world over,

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FILMINDIA

have the duty awaiting them of organising brigades to offer satyagraha in their respective countries to end war and solving all of humanity's problems by peaceful methods. They have a right to say that their offspring shall never be offered as cannon-fodder in the pursuit of the ambitions of megalomaniacs. I look forward to an hour, when Mahatma Gandhi's teachings will be imbibed by women the world over to end all war."

WAKE UP FILM—INDIA

"Since you are a film journalist it must please you to see that the film industry in every country can be the best means of propaganda for this crusade, this mission of international peace and brotherhood of humanity. There is no limit to the use pictures can be put to for the fulfilment of this ideal. Any film studio can give this vibrant message in all languages and primarily in the pictorial language which is understood by all. Films

are a far more effective means for propaganda than even radio and literature. The film world only needs to be awakened to this duty. If my word gets consideration from the industry I shall have ample reason to feel gratified and grateful."

And that brought us to Karjat where I had to leave the philosopher to his own thoughts—new thoughts which humanity needs so much today.

(Con. from Page 35)

yee, she makes it a one-person show and in comparison leaves the other artistes standing with her own classic performance.

Forgetting Durga Khote for a while Shobhana as "Seeta" and Shantabai Kothare as "Kausalya" could be said to have acquitted themselves well, though they have very small roles to do.

Chandrakant as "Rama" in Marathi impresses one better than Prem Adib in the Hindustani version. Prem Adib is rather a sorry cast for a warrior prince like Shri Ramachandra who was known as "Dhanurdhari".

Shahu Modak as "Bharat" makes an ideal cast. It is difficult to imagine a more admirable choice. Shahu's performance is quite in keeping with his role.

As "Manthara", the evil minded maid, Vimla Vashishta gave quite good work, but her faulty Hindustani diction chills your very bones.

"Bharat Milap" has numerous pictorial values to appeal both to the masses and the classes and is definitely a picture worth seeing. It is a festival show to the devotionally minded people.



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BOMBAY TALKIES (Bombay)

"Jhoola" is proving a terrific success all over the country, wherever it has been released. All the advance expectations of the producers have been fulfilled and, moreover, the picture has also become a point of contention with a certain section of the Muslim community with the result that quite a small riot was created at the Roxy Cinema as a result of a few harmless words in a dancing duet.

The next social picture of the Bombay Talkies is already in the sets under the direction of Mr. Amiya Chakrabarty. It is expected to be ready by the end of April.

RANJIT MOVIE TONE (Bombay)

"Beti" is drawing well at the Royal Opera House since the last month. The presence of Khurshid and Vasantee has indeed proved very popular with the audiences.

At the studios "Chandni" has been completed by Director Jayant Desai with Khurshid and Ishwarlal in the cast. Already Mr. Desai has started shooting a new picture called "Fariyad". This picture will feature Shamim and Ishwarlal with Mubarak and Nurjehan. Director Kedar Sharma, fresh from his triumphs of Calcutta, has speedily finished "Arman", a social story featuring Motilal and Shamim. The picture is reported to have become an artistic piece of direction and they say that Shamim will come out excellently in this story. The completion of this picture gives new scope to Director Sharma to start a new picture, for, in the Ranjit Studio, no one sits whether he likes or not.

Director Chaturbhuj Doshi has finished "Dhiraj", a social story and is now shooting "Nurse", another social story with Khurshid in the

main role for nursing the audiences.

Right in the wake of his glorious triumph in "Pyas", Ram Daryani is busy with another sensational story called "Sukh-Dukh".

PANCHOLI ART PICTURES

(Lahore)

Writing about the terrific success of "Khazanchi" is like painting the lily. The trailer of "Khan-Daan"



The way Director Kardar goes about photographing Auzurie, people are led to believe that he is in love with her. Auzurie, the well known dancer, returns to the screen in "Nai Duniya" a Kardar picture written by Ahmed Abbas.



At the Laxmi Pictures Inauguration Show From left to right Mr. Chimantlal Trivedi, Seth Chunilal Desai and Mr. Baburao Patel

FILMINDIA

which is being shown in the city gives a beautiful promise of the picture becoming a fitting successor to "Khazanchi".

Pancholi's next picture "Zamin-dar" is a social story of considerable social importance and because it features Shanta Apte, it is also expected to go in a big way all over the country.

PRAKASH PICTURES (Bombay)

"Bharat Milap" released about a month back at the Majestic Cinema, both in Marathi and Hindi versions, is drawing huge crowds and the devotionally minded people of the town have already declared it as a screen hit of the season.

At the studios they are already at a new social picture called "Station Master" which is expected to be completed by the end of next month.

PRABHAT FILM CO. (Poona)

"Sant Sakhu" is running well all over the country.

Just at present the partners are busy thrashing out their differences and yet some of them are also working on the script of a new social play which will go into shooting immediately the differences are settled.

SARASWATI CINETONE (Poona)

"Awaz", a social story telling us the secrets behind the screen is proceeding fast and very recently the studios managed to capture the Moghul atmosphere by going to Agra. With Wasti and Maya Bannerjee in the cast, the picture is expected to be a good box-office hit.

Another picture that will go into shooting after this is called "Kanoon" which treats of the theme of justice. We hope it is justice for the under-dog.

FAZLI BROS. (Calcutta)

"Masoom" is awaiting release in Bombay. It has had a very good press reception at all the stations where it was released.

At the studios in Calcutta, they are shooting "Chowranghee" in Bengalee and Hindi, and quite a lot of work has already been done on this picture. An outstanding feature of the picture is the music direction of Nuzrul-Islam.

NATIONAL STUDIOS (Bombay)

"Garib", a social picture featuring Surendra and Rose has been released at the Swastik Talkies in Bombay, and it is reported that the music of the picture is liked by several in the city. At the studios they have a number of pictures in production, some of them being "Apna-Paraya", "Jawani Qasam", "Lalaji" and "Roti".

"Roti" is expected to be a star production of the studio as it is being directed by Mr. Mehboob, and it features Chandramohan and Sheikh Mukhtar.

BRILLIANT PICTURES (Bombay)

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Music: **SHANTIKUMAR DESAI**

Direction: **M. N. HASHRI**

Featuring: 1. **UMAKANT**
2. **KOKILA DEVI**
3. **MEHR SULTANA**
4. **SHAKIR**
5. **A. R. PAHELWAN**

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The second picture under production is a social story featuring Nalini Jaywant and Sulochana. It is called "Ankh Michowli" and it is being directed by the experienced Director Chowdhuri.

TAJ MAHAL PICTURES (Bombay)

Naseem, beautiful and glorious, is once again on the screen after a long time in "Ujala", the maiden production of this company. With all the publicity concentrated on Naseem, the picture is drawing very well at the Cinema.

The next production of the company is another social story called "Baraat".

HALIMAR PICTURES (Bombay)

At last the end of their first picture "Ek Raat" is in sight. Producer-director W. Z. Ahmed has spared no pain or money for this picture. This is going to be a classic production with Neena and Prithviraj in the leading roles.

The local distribution rights of this picture have been secured by Dowlat Pictures Corporation, a new sequential distributing company in the city.

ANAK PICTURES (Bombay)

Mr. Chhotubhai Desai, the popular executive of the Wadia Studios, the producer of the first picture



Mr. N. R. Acharya, the enterprising director who gave us "Kangan", "Bandhan" and "Naya Sansar", now becomes a producer and has floated Acharya Productions.

called "Rai Saheb" which has been directed by Mr. Yusuf. With an imposing array of players including Jagdish Sethi, Kaushalya, Ratanbai and Trilok Kapoor, this social story promises to become a successful picture.

FAMOUS CINE STUDIOS (Bombay)

This is a new name for the old Paramount Studios in Andheri which have been secured by Mr. Shiraz Ali Hakim whose numerous activities multiply from day to day. At this newly organized studio Chimanlal Trivedi, that old campaigner of Circo Productions, has started a new company called "Lakshmi Pictures" and as if to show to the world that he can do it, he is producing a picture called "I Can Do It".

FAMOUS ARUN FILM CO. (Bombay)

Final shots are being taken of "Soonbai" or "Daughter-in-Law", the social story of this studio featuring Sumati Gupte and Master Vithal.

SUPREME FILM DISTRIBUTORS (Dadar)

This important distribution office in the city has been able to release a remarkably successful picture called "Pyas" produced by Murli Movietone. "Pyas" is running to crowded audiences at the Imperial



Mr. S. G. Bhopatkar, Managing Proprietor of Bhopatkar Theatres, whose new venture, The New Talkies, Bandra, promises to be another gold mine.

Cinema and everyone is applauding the direction of Ram Daryani.

WADIA MOVIE TONE (Bombay)

"Jungle Princess", the Wadia thriller, which is being directed by Homi Wadia will be shortly completed and will go over to M. B. Billimoria for general release. The Wadias are planning a number of other thrillers for the Dowlat Pictures Corporation.



Vithal and Sumati Gupte seem to be at the two ends but they are really close together in "Soonbai" a social story of Famous Arun Film Co



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Nor Do The Films, Nor The Artistes

I don't like going to see an Indian film. I dislike everything about it, from the ghastly posters advertising it, to the badly sprung seats upon which I have to sit in order to see the film. I am not an ardent film fan. I like to see good Hollywood films, but I don't cry or gnash my teeth if I don't go to the pictures at least once a week.

When I do go to the pictures I like to feel, "Ah, now I can relax and allow myself to be amused". When I go to see an Indian film I can never relax and I'm definitely never amused.

But let me explain more clearly the reason for my dislikes. As I am after all just another member of the gullible public, I am easily impressed by attractive posters. When I see a colourful and artistic poster I think to myself "That film must be good. They've taken so much trouble over the poster". I go to the film expecting it to be good and though the film may be disappointing I am not as displeased with it as I would have been had I been discouraged by a poor poster.

Posters advertising Indian films are becoming more and more elaborate and also more and more confused and weird.

A poster must not only attract the attention of the public, but be so clear and simple that its message

can be absorbed immediately. People don't collect in little groups to gloat over posters, they just glance at them as they pass by.

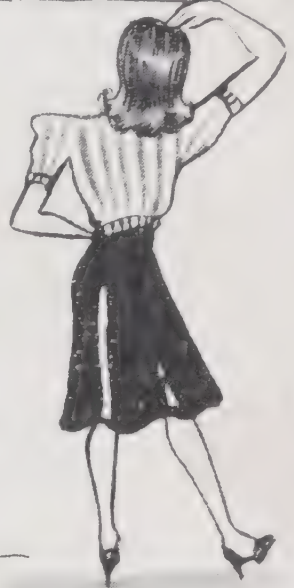
Too many colours are used in Indian posters. The hero's face is painted mauve, the heroine's green and the villains red. In between the coloured faces are slogans advertising the film and these again are painted in various colours. It is easier to absorb a map of this city than to take in all that is drawn and written on an Indian film poster.

AND OUR CINEMAS

Next, I have fault to find with Indian cinemas. They definitely do not make picturesque blobs on the face of the city. Most of them are old buildings and those which are new stay new-looking just long enough to celebrate their first anniversary and then they begin to look like tenements for poor people.

Why can't they be painted more often? Why can't the man in the street remember that walls are made to keep a cinema together and not to be spat upon?

Some people can't sit through a film without getting hungry. Indian films are so long we can hardly blame them for feeling empty inside. Surely refreshments can be provided for these people at a good



Our posters are becoming more and more confused and weird.

distance from the cinema? But no, panwallas, chennawallas and chai-wallas clutter up the aisles of cinemas adding to the pandemonium and making them filthier than before.

How can any girl get a thrill out of seeing her favourite star in a romantic situation when the man sitting near her is noisily drinking tea out of a saucer? Ugh!

If I ever get really friendly with a cinema manager I'm going to ask him to keep a little clear place in his cinema so that I can take along my own comfortable chair. Honestly though, have you ever sat on anything more uncomfortable than a cinema seat? No answers to this question are expected!

Then why can't something be done to control the pushing scrambling crowds who fight to get into the cinema? When I eventually get to my seat, I feel exhausted, and by the time I've managed to struggle out of the building when the picture is over, I feel and look a wreck. Why doesn't some bright opportunist start selling knuckle-dusters outside cinemas?





....take along my own comfortable chair.

AND OUR PICTURES

Now about the actual films. They leave me absolutely cold. The tragedies are too too heavy and the 'comedies' just miss being funny. As a whole the stars are lifeless. They don't make you feel that the characters they portray are real live people. When I watch them I can never forget that they are actors and actresses pretending to be other people. I don't like to feel "That's old Surendra or Kumar up there trying to look heroic". I like—but what's the use. No amount of criticism will make some of our wooden "actors" into Paul Munis.

Now the girls. Charming they may be, but never beautiful or glamorous, and their make-up. It's the very latest thing in plastering. It looks as though it has been put on with an extra large colour wash brush.

I like my hercines to look smooth and beautifully groomed even tho' they can't be ravishing beauties. I like them to be examples of what women should look like.

When the heroine is singing, I don't like to be distracted by her badly painted mouth or a pimple on her chin.

Why are the movements of actors and actresses so painfully slow? Modern life is fast-moving. People travel quickly, think quickly and talk quickly. Why don't the stars

stop making slow motion scenes? I'd like to see them being more vigorous and sprightly.

Lastly, Indian films are too long. They are not interesting enough to warrant their length.

After watching an Indian film for half an hour I start yawning with boredom and by the time the film is over I'm practically asleep on my companion's shoulder.

If the film were shorter people wouldn't get hungry and if people didn't get hungry, there wouldn't be hawkers in the cinemas and if there weren't hawkers, the cinemas would be cleaner and if they were cleaner, I'd forget about the hard seats and the poor acting because I'd be forever marvelling at the absence of spilt tea under my foot and pan juice on my frock.

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For Smooth, Clear Complexion
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Conqueror Of Zarzar

**"Within the hollow crown
That rounds the mortal temples of a king,
Keeps Death his Court,"** (Shakespeare)

By: Dewan Sharar.

He was a tall, splendid young man, every inch a warrior, with a handsome merciless face. His father had conquered four tiny adjoining kingdoms, and welded them together into one realm, naming it Zarzar—which translated means "Gold, gold". No less than four crowns of purest gold, richly jewelled, adorned Shah Alam Khan's treasury. "Let us hope he will be able to keep them. With them goes our safety," said the people of Zarzar.

Shah Alam Khan said little to begin with. When the magnificent ceremonies of his accession and coronation and first Durbar were over, he walked about with his advisers, ministers, warriors, and wise old counsellors of his father's day in the Trophy House of his palace. This was a huge vaulted room where lay all the spoils of all the wars wherein Zarzar's four kingdoms had ever been engaged. Stacked heaps of swords and scimitars, with Damascus blades and gloriously jewelled hilts and scabbards; the shields of fallen warriors; the helmets and armour, the howdahs and saddles and trappings of sacked palaces. The four crowns of the four kingdoms, set out in great state. At one end of the vast hall a large table of carved marble held a map of Zarzar and the surrounding country, modelled in clay, with each of the four kingdoms marked by a miniature jewelled sword thrust in point downwards.

Shah Alam Khan and his advisers bent over it.

"You see, do you not, Majesty?" quavered the oldest minister. "Here is Zarzar; and here—dominating it, menacing it always—in a position of incomparable superiority—is Yaghistan.

"Did they choose to attack us, with their vast well-trained hordes,

we would be lost. Therefore it is well, Majesty, as your illustrious father thought it well too, to remain always very friendly with Yaghistan."

Shah Alam Khan frowned a little. He did not look the kind of man to keep obsequiously friendly with a stronger power out of prudence, whatever his father might have done. But the oldest minister was very old indeed, and for courtesy's sake had to be borne with.

One of Shah Alam Khan's generals said suddenly, "My spies have

lately brought me a strange story, Majesty. It comes from Yaghistan."

"Concerning whom, General Salaar?" asked Shah Alam Khan.

"Majesty," said General Salaar, "it concerns yourself."

The face of Shah Alam Khan lit with immediate interest.

"I desire to hear this tale," he said.

"I see no reason to doubt its truth, Majesty," said General Salaar. "It is, that the Court Astrologer of Yaghistan lies in prison, in imminent danger of his life, because he dared to predict that you, Majesty, would shortly attack Yaghistan, matching your small army against their might; and would conquer."

For the space of a full minute there was silence in the great Trophy House. Then, "He predicted that, did he?" said Shah Alam Khan. "Gentlemen, I am minded to prove him right!"



He snatched the jewelled dagger from his belt and raising it high in the air, he plunged it downwards into the kingdom of Yaghistan.

His ministers gazed at him, and at each other, with startled eyes and a murmur of dismay and protest. Only General Salaar was silent. But young Shah Alam Khan heeded none of them. Bright-eyed, he turned to the great clay map that was marked with the miniature swords. He snatched the jewelled dagger from his belt; and raising it high in the air, he plunged it point downwards into the kingdom of Yaghistan.

THE FOURTH CROWN

Amazingly, he was successful. In the teeth of all reason his tiny army, attacking suddenly and with a fierceness out of all proportion to its size, stormed the mighty walls of Yaghistan, and broke through. Led by Shah Alam Khan himself, elated and inspired by the very prophecy that served to demoralise their opponents, there was no withstanding that tiny army. Less than two days saw

the power and pride of overbearing Yaghistan humbled to the dust, her king a captive, her army defeated, the shadow of her constant menace removed at last from the people of Zarzar.

Shah Alam Khan stood in the sacked and ruined palace and tried on the royal crown, which was of rubies, and famous. It became him well.

"This goes to my Trophy House," he said. "But first send quickly to the state prison and release the Court Astrologer. Have him taken to Zarzar in state, with a fitting escort. He is a man to be honoured."

They freed the Court Astrologer, and brought him before Shah Alam Khan. He was a plump, well-ordered, worldly man, Arif by name; the courtier rather than the ascetic; but his eyes were fathomless.

"It would appear," said Shah Alam Khan, "that Allah has blessed you with great knowledge and cursed you with a rash tongue."

"My royal master insisted on hearing the truth, Majesty," said the astrologer simply.

"Seeing it was so unpalatable, were you not afraid of being slain?" asked Shah Alam Khan.

"No, Majesty. The time of my death is known to me, and it is not for many years yet," said Arif. "But I hated prison."

"Cast my horoscope," said Shah Alam Khan. "Leave out nothing; you need fear no punishment from me. I am curious to know what the future holds for me. I know what I wish it to hold."

ARIF'S PROPHECY

While the horoscope was being cast he walked again in his Trophy House; but this time alone. He looked with pride at the fresh array of spoil that heaped it. He took down the new crown from its place, the ruby crown of Yaghistan; and his eyes were fierce with greed of gain and lust of power. He stood with it in his hands, gazing far beyond the beautiful inlaid walls of the Trophy House at a vision of illimitable conquests.



"Nineteen crowns shall lie in your Trophy House," said Arif, "but the twentieth crown shall never wear in life."

"Well?" he said to Arif when the horoscope was completed. "What is my destiny?"

"Conquest," said the astrologer. "Victory after victory, and never a defeat; till men tremble at your name and the rumour of your coming. See here, Majesty—and here—"

He unrolled the great parchment chart that he had made, and the two peered over it.

"That is well; it is as I would have it," said Shah Alam Khan at length. "Tell me if you can, Arif—how far will my conquests extend? Five crowns adorn Zarzar's Trophy House today—how many shall there be in ten years to come?"

Arif was silent for a moment, and into his fathomless eyes there came the strange, blank look of one who beholds, though but dimly, things which are hidden from other men.

"Majesty," he said at length, "I see not five crowns for you, but twenty. Nineteen shall lie in your Trophy House; Nineteen shall be yours by right of might; but the twentieth crown you shall never wear in life."

His voice died to silence, and the light of everyday came slowly back to his face.

Shah Alam Khan stood smiling, with triumph in his eyes.

In the years that followed he fulfilled the astrologer's words with terrible fidelity.

Inspired by them, and encouraged by his unexpected victory over Yaghistan, he set out to subdue the neighbouring countries one by one.

For the most part it was easy: they were little kingdoms, and his name was already a name of fear. Such resistance as they could offer was nothing to him who now had the armies of Yaghistan at his command, and the riches of Yaghistan with which to hire mercenaries. One by one they fell, the little kingdoms; and he added their lands to his own and the crowns of their kings to the growing collection in his Trophy House. Had there been any unity among them they might have com-

bined to withstand him; but there was not.

His arm stretched far. From the north, among the foothills of the mountains, to the sandy deserts of the south, his conquests ran. He took Qila, whose king had never known defeat in fifty years' reign until Shah Alam Khan taught him that bitter lesson. He only threatened Hujra with attack; and Hujra, small and prosperous and timid, a land of merchants, not of warriors, opened its gates and surrendered hastily. He sent his spies to reconnoitre in far kingdoms and start the rumours of his coming; and their rulers rode at speed to parley with him rather than risk his wrath. Each year brought its triumphs; until at length no less than eighteen countries owned his sway, and in the Trophy House where all his pride was centered lay eighteen gold and jewelled crowns.

"Majesty, reflect," said his counsellors. "All this vast prosperous land and never an heir to it. Were it not well that your Majesty should marry?"

"Perhaps so," said Shah Alam Khan, who hitherto had not spared time to consider the matter. "Whom do you suggest as a bride?"

"Majesty, there is the Begum of Kharah," said his counsellors. "She

is young and said to be ravishingly lovely".

"And her country lies just beyond my northern boundary and would match well with mine," said Shah Alam Khan. "That is a good suggestion. We will send an envoy to her at once."

So it was done; and his envoy set out for Kharah in splendid state, as befitted the messenger of so great a king. And in due course the envoy returned, bearing the Begum of Kharah's reply; and when Shah Alam Khan received it his brow grew thunderous: for incredible as such a thing would seem, the Begum had dared to refuse.

"Now let her look well to her defences; this is an insult I will brook from none!" roared Shah Alam Khan, and called his generals into consultation, and laid his plans and mustered his men, and marched upon Kharah.

NON-VIOLENT VICTORY

He looked to take it easily; he did not dream how easily. He knew it for a tiny, peaceable place, remote among its hills, untroubled by enemies and unused to war. He expected to encounter little resistance. He did not expect to encounter none at all.



And there they found her, lying robed and jewelled on a low couch in her heart was the dagger she herself had thrust home.



Two popular charmers—Auzurie and Shobhana—seem to make a pact, probably to give good entertainment in "Nai Duniya" directed by Mr. A. R. Kardar

But when he reached it, at the head of his forces, he found its gates open wide; and the city very quiet, its inhabitants in their houses, its streets deserted. He made for the palace, and the guards let him through unchallenged. Bewildered and suspicious, he halted to question them.

"Majesty, our royal mistress desired above all that her people should suffer no bloodshed; therefore Kharah is yours," said the captain. "Her message is, 'Bid Shah Alam Khan accept Kharah, and henceforth be as a father to its people!'"

"Now this is a queen indeed, well worthy of the name!" said Shah Alam Khan with admiration. "On my royal word no harm shall come to her or her subjects. Where is she, for, I desire to have speech with her?"

He entered the palace; and there hesitated; for there was no sound within save the wailing of women, very grievous to hear. Guided by it, he and his companions reached the Begum's own apartments. And there they found her, lying robed and jewelled on a low couch, her women weeping round her; and her face, whence the veil had fallen back, was the loveliest Shah Alam Khan

had ever seen; and on her head was the royal crown of Kharah, a delicate bediamonded thing; and in her heart was the dagger she herself had thrust home as Shah Alam Khan approached the gates; her slender fingers were still clasped tightly about the hilt.

Shah Alam Khan stood for a long time gazing down at her. What his thoughts were, no man could tell, in that hour, for the first time, pity touched his heart. Suddenly, the greatness of his achievements seemed an empty thing, bought and paid for at all too heavy a price; the heavier inasmuch as not he, but others had had that cost to bear. He had never wished to undo the past before, but he wished it now, and it was too late.

He gave his orders for the governance of Kharah, and turned homeward with a heavy heart.

THE ROYAL PILGRIM

He had not expected the mood to persist, but it did persist. He had given instructions that the city was on no account to be looted; but his captains, acting according to long custom, brought home the crown of Kharah to grace his Trophy House. It made the nineteenth, but he found no joy in it. Nor could he forget the lovely tragic face of the dead Begum. He tried, but without avail.

He consulted his ministers, who, puzzled at the change in him, could only advise him seek forgetfulness in fresh conquests. In vain. That which had hitherto been his very life was dust and ashes now. He



Vimal Sardesai gives a fine performance in "Municipality" a social comedy of Brilliant Pictures

consulted Arif the astrologer; and Arif heard him out grave-eyed, saying little.

"You prophesied all my victories," said Shah Alam Khan. "You prophesied also—do you remember—that I should win the crowns of twenty kingdoms, but that no more than nineteen should adorn my Trophy House. Those words have been fulfilled, for I am finished with warfare for ever; and by their fulfilment I know that you speak truth. Tell me, now, Arif—what shall I do to find peace?"

Arif reflected.

"Majesty," he said at length, "it may be that the twentieth crown is no earthly one, but the crown of quiet happiness that they wear who have learned the folly of this life's vanities, and laid the world aside, seeking instead the things that are of Allah. Why not make a pilgrimage to the sacred places, Majesty, praying at the shrines of the saints, and learning wisdom and comfort from the holy hermits?"

"You are the first who has ever dared offer me such advice, Arif," said Shah Alam Khan. "It may well be that you are right. At any rate I can try."

So he set forth, not in great state, but quietly dressed and with only a small escort, for the sacred places of his faith. From one to another he travelled, living simply, spending long hours in prayer and meditation, and presently something like peace began to steal into his heart. His escort—a little party of picked men, with General Salaar at their head—wondered mightily.

Presently it came to his ears that there was the tomb of a very holy saint, one Munjin, in a little oasis of the desert a few days' journey away. Thither they went. "And indeed it is most fitting that I should make pilgrimage to this shrine," said Shah Alam Khan, "for Munjin in his lifetime was a king, even as I, and gave up his throne and all his pomp and glory for the sake of living a holy life. It may be that I shall find healing there.

THE ROYAL SAINT

When they were within a few miles of the saint's tomb he and his escort halted their camels. "Await me here," he said, and set forth to accomplish the last stage of the journey on foot, humbly, as became a pilgrim; and so came by morning light to his goal—a mausoleum beautifully built, and set in the midst of a small green garden. Within, the place was kept in exquisite order by an old, old hermit, bent, white-bearded, and with the infinitely serene face of one who has left all worldly things behind.

He made Shah Alam Khan courteously welcome. He recounted the story of Munjin—his noble life, his holy death, his gifts of healing the sick and blessing the afflicted; the miracles he was reputed to have wrought. He showed Shah Alam Khan the saint's tomb itself—a plain raised oblong set with a mosaic of palest green jade. "Many, many the pilgrims who, guided hither by Allah's will, have found peace, and rest and refreshment of the soul," the old hermit said. "And here, my son, behold the very symbol of all that Munjin sacrificed when he gave up his kingly life for that of a holy man in the wilderness."

He went with his unhurrying gait to the wall beyond the jade tomb.



Nur Jehan in "Khan Daan", a Pancholi production.

A little flight of narrow steps led up to two curtains of ancient brocade, embroidered with texts from the Holy Koran; the old man pulled them carefully aside.

Shah Alam Khan looked and gasped.

In the recess of the wall was a jewelled crown of such surpassing beauty and richness that he had never seen nor imagined its like. Every gem was represented there, and the workmanship was exquisite; in the pale light of the small, sacred place it glimmered like a thing alive. Of all the crowns that Shah Alam Khan had won for his own there was none to compare with this.

He forgot all else in that moment. His new austerity melted like smoke; his old passionate greed of gain flamed up anew, overwhelmingly. He strode forward, brushing the old hermit aside, to see and examine the lovely thing for himself. He laid swift, masterful hands on it, and brought it down from its resting place.

"My son, what are you doing? This is sacrilege!" the old hermit quavered, horrified; and, since Shah Alam Khan took no notice, caught at his cloak and tugged it protestingly.

Shah Alam Khan—humble pilgrim no longer, but insulted king—wheeled, instantly furious, and made to strike the old man down. He forgot in his anger that he was standing on the little flight of steps that gave access to the alcove which housed the crown. He missed his footing, stumbled, lost his balance, and fell sideways. His head struck the corner of the jade tomb, very violently; and he lay still, his fingers slowly stiffening in death about the glowing, living brilliance of the royal saint's crown.

And there lay the conqueror of kingdoms and crowns—a poor victim of his burning desire.

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